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IS THE JOKER!

INSIDE THE HAUNTED CASTLE OF
METALLICA

WIN!
TICKETS TO T IN THE PARK!

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6
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IT'S ONLY 51 DAYS 'TIL DOWNLOAD!





HELLO, READERS. Prepare yourselves for a very special announcement… GREEN DAY ARE BACK! And we caught up with them in Cleveland as they '*Weeeeeeey-ooooooooh*'-d their way(oh) into the Rock and Roll Hall of Fame. So, what better time to look back at their insane journey from snotty punk oiks to… A-list, snotty punk oiks? And while we're on the 'look-how-well-you-done' tip, how about that Fall Out Boy, eh? From Under The Cork Tree is *a decade* old this month. And Pete Wentz has gone through his brain and emptied out all his memories for us on p24. But it's not all looking back, say hello to New Grave's hottest stars, New Years Day! However, what we're really excited about is the Relentless Kerrang! Awards 2015. And YOU COULD BE THERE! Turn to p8 to find out how to get into the hottest party of the year. Right, now enjoy the issue!

James
Editor

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COVER PHOTO: ANDREW LIPOVSKY

THIS ISSUE WAS CREATED WITH HELP FROM...

A massive Kerrang! magazine/ TV/radio hang out. Spotting Kellin Quinn on Channel 4 (hi Kellin). Faith No More adding an extra show at the Roundhouse (YESSSSS!). Finally seeing PVRIS play their first UK headline show (totes worth the wait). Lynn Gunn and Rob Damiani fighting over a basketball in the spirit of Slam Dunk (we can't wait for that). All Time Low selling all the albums ever – congrats, guys!



NEWS

MY COMPUTER GAME ROMANCE...

WHILE MY GUITAR GENT

GERARD WAY AND PETE WENTZ TAKE K! INSIDE THE NYC LAUNCH OF GUITAR HERO LIVE...

Last week saw the rockstar-studded launch party for new game Guitar Hero Live hit New York. And with tunes from My Chemical Romance and Fall Out Boy playable on the game, it seemed only fitting that Gerard Way and Pete Wentz kicked off the bash. So, with plastic guitar in hand, K! headed down to get the scoop on the reinvention of gaming's most rocking franchise.

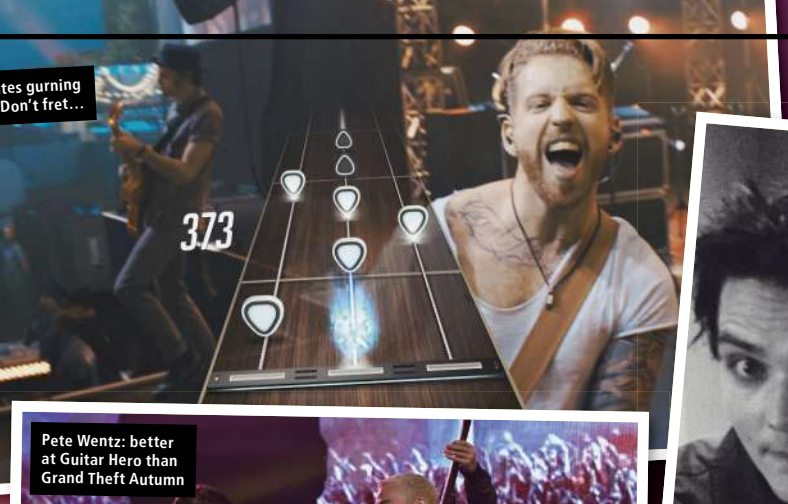
The night saw both Gerard and Pete take to the stage to try their hand at their own songs on the new game. There are, of course, other big names on the all-star soundtrack, including Green Day, Pierce The Veil, Skrillex, Blitz Kids and more. But beyond new tunes, there are even bigger changes this time around.

Players can now choose between GH Live mode or GHTV. The former sees you play first-person gigs to real crowds who react accordingly to your ability (or lack of) to nail the song. It's dauntingly realistic – enough to give even seasoned vets like Pete stage fright. GHTV, meanwhile, is an on-demand music video library that allows you to play along to tons of huge rock tunes, with the iconic Guitar Hero fret board appearing over the band's official videos.

The guitar itself has also received a makeover, with buttons being laid out above each other rather than one long row. It's the reinvention of a game that's engaged rock fans the world over. And it's not just you lot it's inspired.

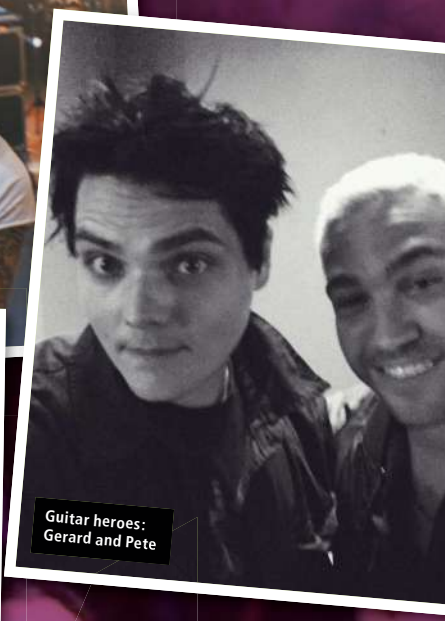
Once Gerard was done nailing a 68-note streak on My Chem's Na Na Na (perhaps guitarists Ray Toro or Frank Iero would've got a perfect score?), he told Rolling Stone, "When we were making Black Parade, we had a TV set up in the big room, and we had Guitar Hero there. We'd just pick it up at any time and play it. It influenced me for the music that would come out after that album because I would constantly play Search And Destroy by Iggy And The Stooges all the time. It's one of the reasons why Conventional Weapons has such a proto-punk sound to it."

Bandmates gurning at you? Don't fret...



Pete Wentz: better at Guitar Hero than Grand Theft Autumn





Guitar heroes: Gerard and Pete

TIY BLEEPS

"I KNOCKED ON PETE'S DOOR AND SAID, 'DO YOU WANNA TAKE A LEGENDS OF EMO SELFIE?!'"

Gerard Way

Pete Wentz was also quick to tell us about his own obsession with Guitar Hero's previous releases, joking, "I play this a lot on the tour bus to have a break from the real thing!"

Having smashed through a comically patchy performance of FOB's My Songs Know What You Did In The Dark, the bassist continued, "The new game's the closest thing to replicating being onstage. The first-person side of it is awesome, and the ability to play chords makes it much more similar to playing an actual guitar."

The party continued backstage with Pete and Gerard broing down behind the scenes.

"I knocked on Pete's door," Gerard tweeted. "I said, 'Do you wanna take a legends of emo selfie?!'" The resulting picture sees the pair smiling in a photo captioned by Gerard as, "Just some dads on the net."

Earlier in the week, Gerard caused an explosion of rumours of an MCR reunion when he posted the unbranded teaser trailer for Guitar Hero Live, which sees a band hitting an arena-sized stage.

"I'm no false-hope machine," Gerard followed up quickly. "So, know that tomorrow is fun and exciting for me and Pete and the boys. But no band is getting back together."

Okay, so Guitar Hero Live didn't reunite MCR, but it united Gerard and Pete. And now we know who's better at playing on a plastic guitar.

GUITAR HERO LIVE IS DUE FOR RELEASE THIS AUTUMN VIA ACTIVISION

PHOTOS: ACTIVISION / GETTY

WHY VINYL MATTERS

WITH THE UNVEILING OF A NEW UK VINYL CHART, WE FIND OUT WHY EVERYONE FROM LINKIN PARK TO HALESTORM LOVE VINYL...

NOT LONG ago, the only place you'd see vinyl was collecting dust in your dad's stash of old bloke stuff or being spun by DJs in music videos. But the granddaddy of CDs is back! In a big way. Sales of vinyl have been soaring and last year reached a 20-year high with 1.29 million records sold in the UK. There are no signs of it slowing, either, since sales are set to rise another 70 per cent in 2015. As a result of this boom, the Official Charts Company has now launched an official weekly vinyl chart.

While most people over the past 50 years have gone through 8-track cartridge, cassette and CDs (which have all found themselves obsolete), loads of your favourite artists have been on board with records from the start.

"Vinyl is a truly special experience," says Mike Shinoda of Linkin Park. "The first music I ever bought was on record. I got Beastie Boys' Licensed To Ill and Run-DMC's Raising Hell."

Mike's bandmate and fellow vinyl nut Chester Bennington enthuses, "I love vinyl – the whole experience you get when holding it, looking at it and listening to it. You get immersed in the band's artistic vision!"

Gallows guitarist Lags is also a vinyl geek. "My mum and dad grew up with all their music on old-fashioned wax and as a kid this was the only way I heard music," he said. "As a teenager, I fell in love with punk rock and discovered that vinyl was still the norm in terms of collecting music, despite the boom in CDs."

But why is vinyl getting so popular on a wide scale again? According to Halestorm's Lzzy Hale, music fans are getting hungry for a real experience again. "Think of the instant gratification of singles and MP3s as having a diet only consisting of candy," she explains. "Eventually you crash and crave some meat and potatoes. Vinyl provides that musical nourishment and people can't deny that!"

Lags agrees with Lzzy's sentiment, adding, "The design and packaging can be just as much of a selling point as the music itself." He's right. The entire experience of listening to vinyl is very different to that of simply downloading a track.

First off, you might go to a record store, chat about bands with other record collectors – a more sociable experience that just sitting behind a laptop downloading music. The ritual doesn't stop there. Once you have the record, you appreciate the artwork, the design on the record itself, read the lyric booklet that usually features more artwork.

As Lzzy argues, "Vinyl forces you to listen to the album the way the artists intended it to be listened to. No skipping tracks, it's like going to the movies, but so much better because the journey is through your own mind's eye." There's no casual listening to a record. No shuffling. Just appreciating the piece of work in its finest sense. Some



WORDS: HANNAH EWENS PHOTO: PAUL HARRIES





also rate the sound quality above other formats for its warm, fuzzy sound that lends itself well to lots of rock music.

For some artists, vinyl has always been a big part of their creative output. Lags explains that Gallows have always gone the extra mile to make something interesting for fans and collectors. "We even started our own label, Venn Records, which specialises in boutique vinyl. We've put out seven-inches for bands like Marmozets and Baby Godzilla."

Although a few hardcore vinyl fans might turn their nose up at the format now being stocked in Urban Outfitters and the like, with more people getting involved, more money is being put into the format, which means a wider range of artists will release their work on it.

In an age where songs can be illegally downloaded at the click of a button, perhaps the surge in vinyl has come at an important time. As Lags says, "Buying a record is a statement that you fully support the artist." More money going back into music is especially important for smaller artists who exist on next to nothing. So, whether it's for quality, artwork or experience, the message is clear: keep on spinning.

CHECK THE CHART AT OFFICIALCHARTS.COM



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K! PICKS THE CREAM OF THE CROP FROM THE UK'S INDEPENDENT RECORD STORES...



SICK RECORDS
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VINYL VILLAINS
EDINBURGH

This indie gem is perfect for classic and hard rock fans. They stock lots of deleted and hard-to-find DVDs and CDS, too. Yum.



MUSIC MANIA
STOKE

Nestled in Piccadilly Arcade, this is the place to go for used, as well as new, vinyl. Their reward scheme will save you a bunch of dosh as well.



CRASH RECORDS
LEEDS

Our favourite Leeds record store has been a music scene staple for 25 years, and also offers gig tickets to their pick of the best gigs and festivals that the north has to offer.



SPILLERS RECORDS
CARDIFF

Spillers opened all the way back in 1894, making it the oldest record shop in the world! Back then, it was phonograph discs instead of vinyl records. Mental!



BANQUET RECORDS
KINGSTON

Surely one of the best shops in the country, here you'll find club nights, gigs and the biggest artists coming through Banquet's door for in-stores. They have their own label, Banquet Records, too.



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WIN! A TABLE AT THE Relentless KERRANG! AWARDS 2015



PHOTO: PAUL HARRIES

FIND OUT HOW YOU CAN WIN A TABLE FOR YOUR HORDE OF MATES!

We've already extended our putrefied hand to welcome you to the Relentless Kerrang! Awards 2015 at East London's Troxy on June 11 (limited tickets still available, although they're going incredibly fast – see Aloud.com/kerrang for info). Now, though, we're giving you the opportunity to win a 10-person table for you and your zombie horde (or 'mates' as some people like to call them) to mingle amongst rock royalty!

For competition winners, the night will include a zombie-licious drinks reception, as well as one (sorry, 10!) of the best seats in the house to watch the carnage of the ceremony from!

The night will be lead by the yet-to-be-revealed hosts and there'll be a bite to eat – if you're not full from munching braaains, that is. The infamous Relentless Kerrang! Awards afterparty follows and it'll leave you groaning and lurching like the undead the following day!

HEAD TO WINIT.KERRANG.COM TO ENTER

BRO-ACHELLA!





A7X's M. Shadows and OM&M's Austin Carlile on vocals

AVENGED SEVENFOLD, LINKIN PARK AND OF MICE & MEN JAM TOGETHER…

As far as supergroups go… we think we might have a winner. The unlikely and incredible brodown featuring members of Avenged Sevenfold, Linkin Park and Of Mice & Men happened at a party over the weekend of U.S. festival Coachella.

The jam session came to light when Mike Shinoda posted a video of himself playing keyboard with Avenged Sevenfold's M. Shadows (vocals) and Johnny Christ (bass), and Of Mice & Men vocalist Austin Carlile.

A7X's Johnny Christ on bass



Mike Shinoda found the Fort Minor-key

The Linkin Park man uploaded the clip stating, "In this video, some unnamed idiots are seen having a good time."

Other party guests included skateboarder Ryan Sheckler, members of Breathe Carolina and comedian Blake Anderson from TV show Workaholics. So, just your average house party, then!

Although it's unlikely that this truly killer line-up will ever record and tour, we can always dream. Right?

SEE THE CLIP ON KERRANG.COM

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METALLICA

Formed in 1981 by drummer Lars Ulrich and guitarist and vocalist James Hetfield, Metallica have become one of the most influential and commercially successful rock bands in history, having sold 110 million albums worldwide and playing to millions of fans the world over.



BRING ME THE HORIZON

Fresh from playing their biggest ever show at Wembley at the end of last year, Bring Me The Horizon are back at Reading & Leeds Festival for a European festival exclusive performance. They are working on a new studio album, their first since the almighty 'Sempiternal'.



ROYAL BLOOD

Royal Blood bring what the NME described as an "absolute turbo bastard of a rock record" to Reading & Leeds exclusively this summer; the duo's unique take on drums & bass has seen their self-titled debut sell almost a million copies worldwide to date.



LIMP BIZKIT

Nu-metal legends Limp Bizkit will headline the NME/Radio 1 stage in celebration of the 20th anniversary of the band's formation. The band are set to release a brand new album 'Stampede of the Disco Elephants' in time for their appearance.



ALEXISONFIRE

Featuring the full classic line up of George Pettit, Chris Steele, Wade MacNeil, Dallas Green and Jordan 'Ratbear' Hastings, it is Alexisonfire's first British live show since their two sold out performances at London's Brixton Academy in 2012.



PIERCE THE VEIL

Debuting at #12 on Billboard's Top 200 chart, Collide With The Sky, Pierce The Veil's third album has sold nearly a quarter-million copies in the U.S. alone, & the music video for "King for a Day" has racked-up an astounding 32-million YouTube views.

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THE K! QUIZ

TIM COMMERFORD, RAGE AGAINST THE MACHINE

Will the bassist rage against the, er, quiz machine?!

1 WHICH PANTERA ALBUM STARTS WITH STRENGTH BEYOND STRENGTH?
TIM: "I dunno – I only know the name of their first album, so that one!"
K!: "Nope, it was Far Beyond Driven." ✗

2 KIEV IS THE CAPITAL OF WHAT EASTERN EUROPEAN COUNTRY?
TIM: "The Czech Republic. Ukraine? Never played there, we played Moscow, though." ✗

3 WHO WROTE THE CATCHER IN THE RYE?
TIM: "J.D. Salinger. I read a lot, haven't read that one for a while." ✓

4 IN WHAT YEAR WERE THE OLYMPIC GAMES HELD IN LA?
TIM: "1984. Rage's last show was at the LA Coliseum. We got to light the Olympic torch!" ✓

5 IN HOW MANY FILMS HAS ANTHONY HOPKINS PLAYED HANNIBAL LECTER?
TIM: "Two."
K!: "Nope, three."
TIM: "Bummer. The eating of a guy's brain was pretty spectacular!" ✗

6 HOW MANY POUNDS ARE IN A KILOGRAM?
TIM: "Two-point-two. I'm a mountain biker, everything about them's in grams and kilos. I bike every day, it's my religion!" ✓

7 HOW MANY SEASONS OF BREAKING BAD HAVE THERE BEEN?
TIM: "Four."
K!: "Five."
TIM: "Fuck! I'm a fan! I need to get caught up on Better Call Saul, too." ✗

8 WHAT BAND ARE GUITARISTS MARK MORTON AND WILLIE ADLER IN?
TIM: "I really don't know, man!"
K!: "Lamb Of God!" ✗

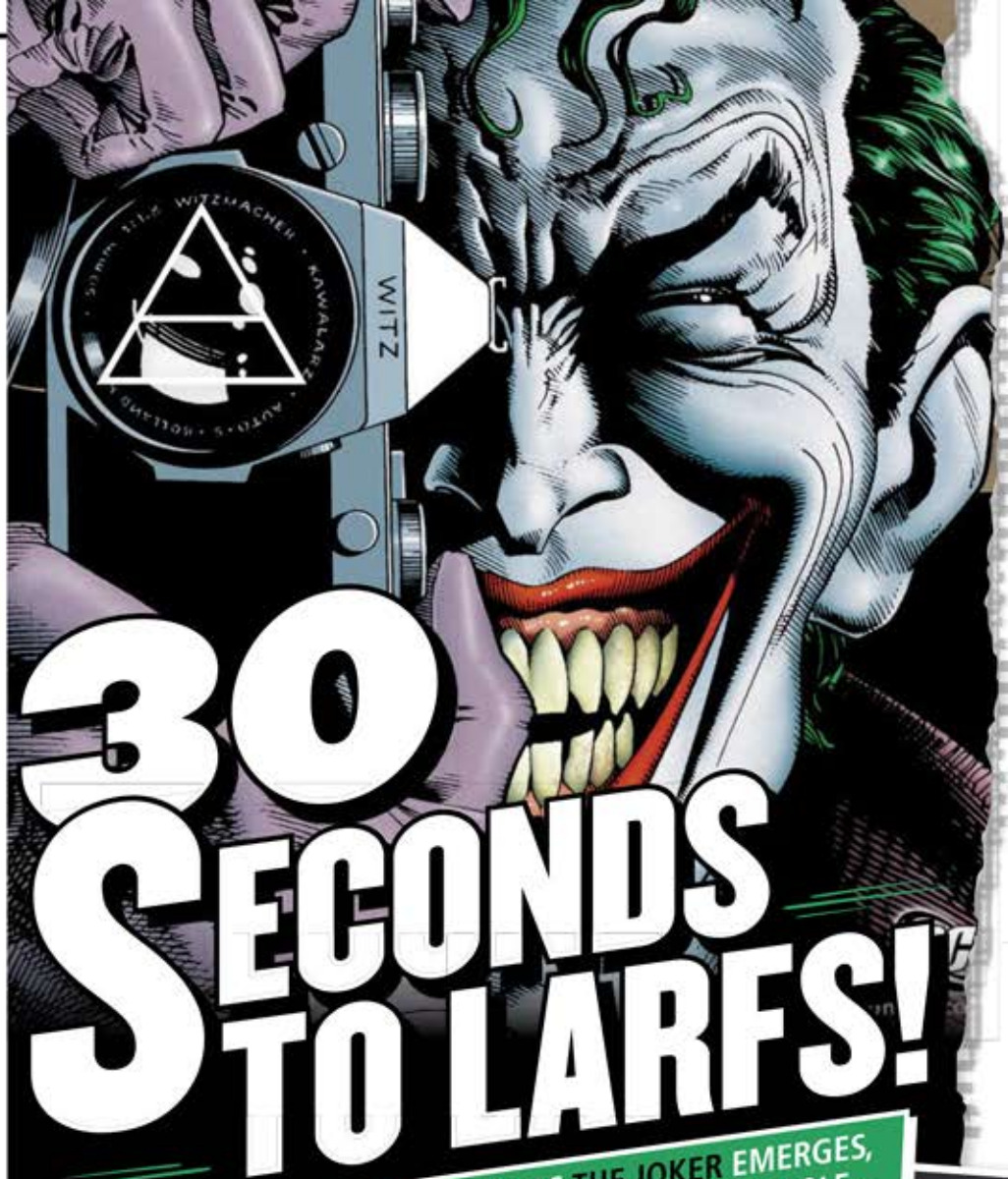
9 WHAT IS THE DIFFERENCE BETWEEN ARTERIES AND VEINS?
TIM: "Veins take the blood to your heart, arteries carry it away. I've been hurt a lot, so I know how you bleed!" ✓

10 WHERE IS THE JACK DANIEL'S DISTILLERY?
TIM: "Kentucky! Tennessee? Well, they're basically the same…" ✗

4 OUT OF 10

"I'm feeling pretty good about that! I can live with it," says Tim, which is a very philosophical way of looking at being somewhat lacking when it comes to general knowledge skills…

WORDS: DAN SLESSOR



30 SECONDS TO LARFS!

AS THE FIRST SHOT OF JARED LETO AS THE JOKER EMERGES, K! INVESTIGATES THE FRONTMAN'S VILLAINOUS NEW ROLE…





DAVID AYER, director of the forthcoming Suicide Squad movie, has given us our first glimpse of Jared Leto's portrayal of infamous Batman nemesis The Joker.

The teaser comes in the shape of a shot of the 30 Seconds To Mars frontman recreating the iconic cover of Alan Moore and Brian Bolland's Batman graphic novel, The Killing Joke. Posed with camera in hand, green hair and no eyebrows the frontman looks set to step into the late Heath Ledger's dauntingly large shoes.

Jared also revealed a photo of his own via Snapchat, where he can be seen wearing heavy lipstick. Make-up aside, though, what else do we know about the movie?

Well, the plot revolves around a gang of supervillains, including Harley Quinn, Enchantress and Deadshot (played by Will Smith!), who are recruited by the government for a lethal black ops mission. So, just like a 30 Seconds To Mars show… or not.

We also know that it's not released until August 2016, shortly after DC/Marvel mashup Batman v Superman: Dawn Of Justice, which is due in May 2016 and promises to be either completely amazing or totally awful. And while we're delighted that Jared seems to be killing it following his Oscar win last year for 2013's Dallas Buyers Club, we can't help but wonder… when are we going to get our next bite of 30 Seconds To Mars?!

The frontman's already cut his mane, having revealed short, slick-back hair, dyed in preparation for his Suicide Squad role – so, expect the next lot of 30 Seconds To Mars shows to be a lot less… hairy. Other than that, all we know is that 30 Seconds To Mars are playing a run of shows in Austria, Poland, Ukraine and Dubai, before going quiet.

Fingers crossed the next role that Jared's taking on, then, is the one of 30STM songwriter, eh? C'mon, Jared, do us a new album!

SUICIDE SQUAD IS DUE FOR RELEASE AUGUST 2016 VIA WARNER BROS











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AGAINST THE CURRENT

BRING OUT THE BIG BALLOONS! THESE POUGHKEEPSIE POP-ROCKERS ARE HEADING FOR THE STRATOSPHERE

WOAH! WHO'S THIS BAND GOING UP, UP AND AWAY?
They're fast-rising Poughkeepsie pop-punks Against The Current. But don't worry – singer Chrissy Costanza has plenty of experience of flying without a safety net: she used to be a cheerleader. "I tried out as a joke, but I did the flying thing where they throw you up in the air," she says. "They were like, 'You suck at dancing, but you're a really good flyer, so you're on the team!'" She's hoping to use those skills in ATC, too. "If we ever headline an arena, I guarantee I will fly everywhere," she enthuses.

ARENAS? IS THAT JUST THE HOT AIR TALKING?
Probably not, no. They've just signed to Fueled By Ramen, the label that made superstars out of Paramore and Panic! At The Disco, and they've already toured the world under their own steam, getting underwear thrown at them wherever they go. "I tweeted once that I was jealous of bands like All Time Low 'cause they get so many bras thrown at them," laughs Chrissy. "So, now fans throw bras with messages written in them!" They formed in 2011 when a mutual friend put guitarist Dan Gow and drummer Will Ferri in touch with Chrissy, and first got noticed when they hooked up with YouTube star Alex Goot for online covers of songs by the likes of Kelly Clarkson and Carly Rae Jepsen, racking up gazillions of views.

WHAT ABOUT THEIR OWN TUNES?
Those are every bit as catchy as the pop songs they still occasionally cover, but much more meaningful. The title track of their second, self-released EP, Gravity – which you can download for free from Kerrang.com – is an emo slowburner about bereavement that Chrissy says taps into "that feeling of being totally lost, as if the floor had been kicked out from under your feet". Another EP track, Paralyzed, is a big anthem about Chrissy's battle with anxiety, while Talk is the sassiest pop-punk banger about an errant ex-boyfriend since We Are The In Crowd's The Best Thing (That Never Happened).

"PEOPLE THROW BRAS AT US ONSTAGE!"

WHAT YOU NEED TO KNOW!

FOR FANS OF: Paramore, Fall Out Boy, PVRIS.
HEAR: Gravity, which you can download free at Kerrang.com.
CHECK OUT: The ace video for their cover of Mark Ronson/Bruno Mars' Uptown Funk, with current tourmates Set It Off, on YouTube now.
MORE INFO: Facebook.com/againstthecurrentband.
DON'T MISS: Against The Current and more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio, and Kerrang! TV's #freshbloodfridays on Sky 368, Virgin 342 and Freesat 524.

HEAR THEM NOW ON KERRANG.COM

HANG ON, AREN'T WATIC FROM POUGHKEEPSIE, TOO?
Yes, and the connection doesn't end there. Will is the younger brother of WATIC bassist Mike Ferri, who also manages ATC. "Anytime we're around them I always ask Tay Jardine stuff," says Chrissy, "she knows *everything*." And it looks like Chrissy might be an even bigger badass than Tay: at one recent show she suffered a massive nosebleed but carried on playing. "I was bleeding so much," she gasps. "Someone threw tampons on stage for me to put up my nose like that movie She's The Man. There was blood on my hands and legs, and my tour manager's shirt was soaked in it – it was very metal." And Against The Current promise a (hopefully less bloody) UK tour very soon, where you – like those balloons – will be blown away…

(*From left*): Chrissy Costanza (vocals), Dan Gow (guitar) and Will Ferri (drums)

WORDS: MARK SUTHERLAND PHOTO: ANDREW LIPOVSKY

KERRANG!

Slam Dunk
20 FESTIVAL 15

MAIN STAGE
YOU ME AT SIX
TAKING BACK SUNDAY
don broco
LOWER THAN ATLANTIS
NECK DEEP
WE ARE THE OCEAN
PVRIS
SET IT OFF

MONSTER ENERGY STAGE
architects
WHILE SHE SLEEPS
FINCH
CROSSFAITH
BEARTOOTH
SHVPES

DESPERADOS STAGE
Tequila Flavoured Beer
REEL BIG FISH
MILLENCOLIN
GOLDFINGER
zebrahead
MARIACHI EL BRONX
Lightyear
PATENT PENDING

MACBETH FOOTWEAR STAGE
THE WONDER YEARS
CARTEL
BAYSIDE
FIREWORKS
TRANSIT
Such Gold
A LOSS FOR WORDS
ROAM
KNUCKLE PUCK
AS IT IS

IMPERICON.COM STAGE
THE BRONX
GALLOWS
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TRASH TALK
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DEAD HARTS

FRESH BLOOD STAGE
MOOSE BLOOD
SEAWAY
THIS WILD LIFE
ROB LYNCH
BABYCADZILLA
Aaron West and the Roaring Twenties
FORT HOPE
ONLY RIVERS
WIND IN SAILS

UPRAWR DUBSTEP
BURY TOMORROW
DANI & DAVYD WINTER-BATES DJ SET
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SOUTH

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CHILDREN OF THE GRAVE

STAR LETTER

HI KERRANG!, it was great to read your piece on New Grave in last week's issue [K!1564] featuring Ashestoangels. I've been a fan of these guys for years, and it's great to see them finally feature in Kerrang!. I look forward to seeing more of these guys in your magazine! Here's a picture of when I first met the guys back in 2013!

LEANNE, VIA EMAIL

Leanne, our inbox has been like an invasion of the dead this week. Via email. Anyway, our office looks like a funeral home now. Black flowers everywhere. Black coffee. Black & Decker tools. Black Sabbath on the stereo. And if you like Ashestoangels, check out our feature on New Grave's leading lady, Ash from New Years Day, on p38.

tweets of



@ccbvb
Christian 'CC' Coma, Black Veil Brides
"If you had a master key that opens every room in a hotel in Russia, what would you do? It just so happens that I do..."



ART-ASTROPHE!

HEY KERRANG!, here's a picture of Corey Taylor from my favourite band, Slipknot, which I drew a couple of days back. I hope you like it. Keep up the amazing mag!

GEORGE, VIA EMAIL

The thing we really like about this is that Corey looks like he's about to rip his own head in two with all the exertion. Corey, if you're reading, this sort of thing is now a worry for us. Please be careful not to scream your skull in half at Download, mate.

PANDORA by Ray Zell

Rayzell.com



the week

Because rockstars are obsessed with Twitter, too...



@petewentz
Pete Wentz, Fall Out Boy
"My superpower would definitely be walking into a room to get something and having forgotten why I walked into the room."



@jonoBLITZ
Jono Yates, Blitz Kids
"Just watched the first four episodes of new Game of Throne. To say they're taking liberties with the source material is an understatement."

I'M NOT O-CAKE

HI KERRANG!, check out the amazing My Chemical Romance cake my auntie made me for my birthday!

OLIVIA, VIA EMAIL



Olivia, that's awesome. But we have a confession: we're running out of cake puns! I Brought You My Ingredients, You Baked Me A Cake is about all we have left in the tank now.



AUSTIN POWER!

HEY K!, me and my friend got to meet Of Mice & Men in Birmingham! We waited all day in the rain and cold, but we got to meet Austin and Aaron! They were awesome!

STEPHEN, TELFORD

Dead good. Although bands should start returning your dedication by agreeing to stand in the rain for two hours with you. Just a thought, rockstars.

ARTIST CASE

HI K!, so, I did a painting of Billie Joe Armstrong because I was bored. Think it's alright?

SHANIE, VIA EMAIL



Nice. But we imagine in future you'll need to make the frame bigger to fit the 'I'm In The Rock And Roll Hall Of Fame, Don'tcha Know' sign we imagine old Bill will surely be carrying around from now on. All that's explained on p16, btw.

WIN! TICKETS TO T IN THE PARK!

There's no 'T' in 'park'. Everybody knows that. We suppose you could *drink tea* in a park. And, should you be the lucky winner of our competition, you could do just that. Because we've got two pairs of tickets to this year's T In The Park knees up in Glasgow on July 10 – 12! And you won't be alone: there'll be The Prodigy, Twin Atlantic, Enter Shikari, Idlewild, Lower Than Atlantis, Young Guns, Lonely The Brave and LOADS more to soundtrack your cuppa! Get in on the action at Winit.kerrang.com.



THE OFFICIAL KERRANG! ROCK CHART

WHAT ARE THE BIGGEST SONGS IN ROCK THIS WEEK? LET'S CONSULT THE OFFICIAL CHART...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	7	1	FALL OUT BOY	Irresistible	ISLAND
2	4	2	MALLORY KNOX	Getaway	SONY MUSIC
3	5	2	ALL TIME LOW	Kids In The Dark	HOPELESS
4	8	1	OF MICE & MEN	Broken Generation	RISE RECORDS
5	5	4	YOUNG GUNS	Speaking In Tongues	VIRGIN EMI
6	5	4	BLITZ KIDS	Keep Swinging	RED BULL RECORDS
7	4	7	WE ARE HARLOT	The One	ROADRUNNER
8	2	8	HALESTORM	Amen	ATLANTIC
9	1	9	FOO FIGHTERS	Congregation	ROSWELL RECORDS
10	5	6	SET IT OFF	Ancient History	RUBE RECORDS
11	4	11	AC/DC	Rock The Blues Away	UNIVERSELLE PRESSE
12	9	1	ALL TIME LOW	Something's Gotta Give	HOPELESS
13	22	1	BRING ME THE HORIZON	Drown	SONY
14	3	13	BLACK PEAKS	Glass Built Castles	CLOSER TO THE SUN
15	6	8	WE ARE THE OCEAN	Do It Together	BMG
16	10	3	LONELY THE BRAVE	Trick Of The Light	HASSLE RECORDS
17	8	7	HALESTORM	Apocalyptic	ATLANTIC
18	2	17	LIKE A STORM	Love The Way You Hate Me	ANOTHER CENTURY
19	13	1	ENTER SHIKARI	Anaesthetist	ENTER SHIKARI
20	5	18	COLDRAIN	Time Bomb	VAP

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 12:30pm with Dan Hudson, and also on K! TV Thursdays at 5pm and Saturdays at 6pm. Tune in and listen up!

KERRANG! TV

KERRANG! RADIO



THE FORCE AWAKENS

BILLIE, WE'RE HOME! AHEAD OF THEIR ROCK AND ROLL HALL OF FAME INDUCTION LAST WEEKEND, GREEN DAY MADE A STAGGERING RETURN TO THE STAGE – AND KERRANG! WAS THERE FOR EVERY MINUTE OF THE THREE-HOUR EPIC!

WORDS: IAN WINWOOD **PHOTOS:** ANDREW LIPOVSKY, GETTY

The first time Billie Joe Armstrong and Mike Dirnt shared a stage was on October 17, 1987, when both musicians were just 15 years old. Their band name on that autumn day was Sweet Children; a name that before the end of the decade would have changed to Green Day. Billie Joe hated the name Sweet Children, just as today he hates the name Green Day. On drums at the time was an 18-year-old well known to the then-fervent Bay Area punk community. John Kiffmeyer – sometimes better known as Al Sobrante – kept the beat for the band Isocracy, then one of the scene's leading lights. Sweet Children's first public performance took place at Rod's Hickory Pit, an eatery in the small city of Vallejo. For their troubles, the band were paid in French fries.

Today, Sweet Children are remembered – if they are remembered at all – for nothing other than paving the way for Green Day. Al Sobrante survived this transition, but left the group in order to attend college. His place on the drum stool was then occupied by one Tré Cool. The rest of the story you probably know.



Original drummer John Kiffmeyer rejoins Billie Joe and Mike for Sweet Children's set (*inset*)

This would be nothing more than a tale told in the past tense were it not for the fact that on the evening of April 16, 2015, the members of Sweet Children are onstage once again, this time at the House Of Blues club in Cleveland, Ohio. With his impeccable memory, Billie Joe Armstrong is even dressed in a T-shirt advertising the restaurant at which his younger self first played.

If this weren't remarkable enough, tonight Sweet Children are supporting Green Day.

The reason? On Saturday night (April 18), Green Day were inducted into the Rock and Roll Hall of Fame. The fourth punk rock band to attain this honour – behind Sex Pistols, The Clash and the Ramones – the Oakland powerhouse took to the stage at the House Of Blues for their first live concert since the group's tour of European stadia and festivals in the summer of 2013.

This being A Very Special Occasion, the headliners pummelled the 1,200-strong crowd with a *24-song* set (along with 11 numbers from Sweet Children) that spanned an arc from 1991's Kerplunk album – the first recorded with Tré Cool at the drum stool – to the night's opening track, 99 Revolutions from 2012's ¡Tré! set.


Mike Dirnt squints for a better view at the House Of Blues' signage



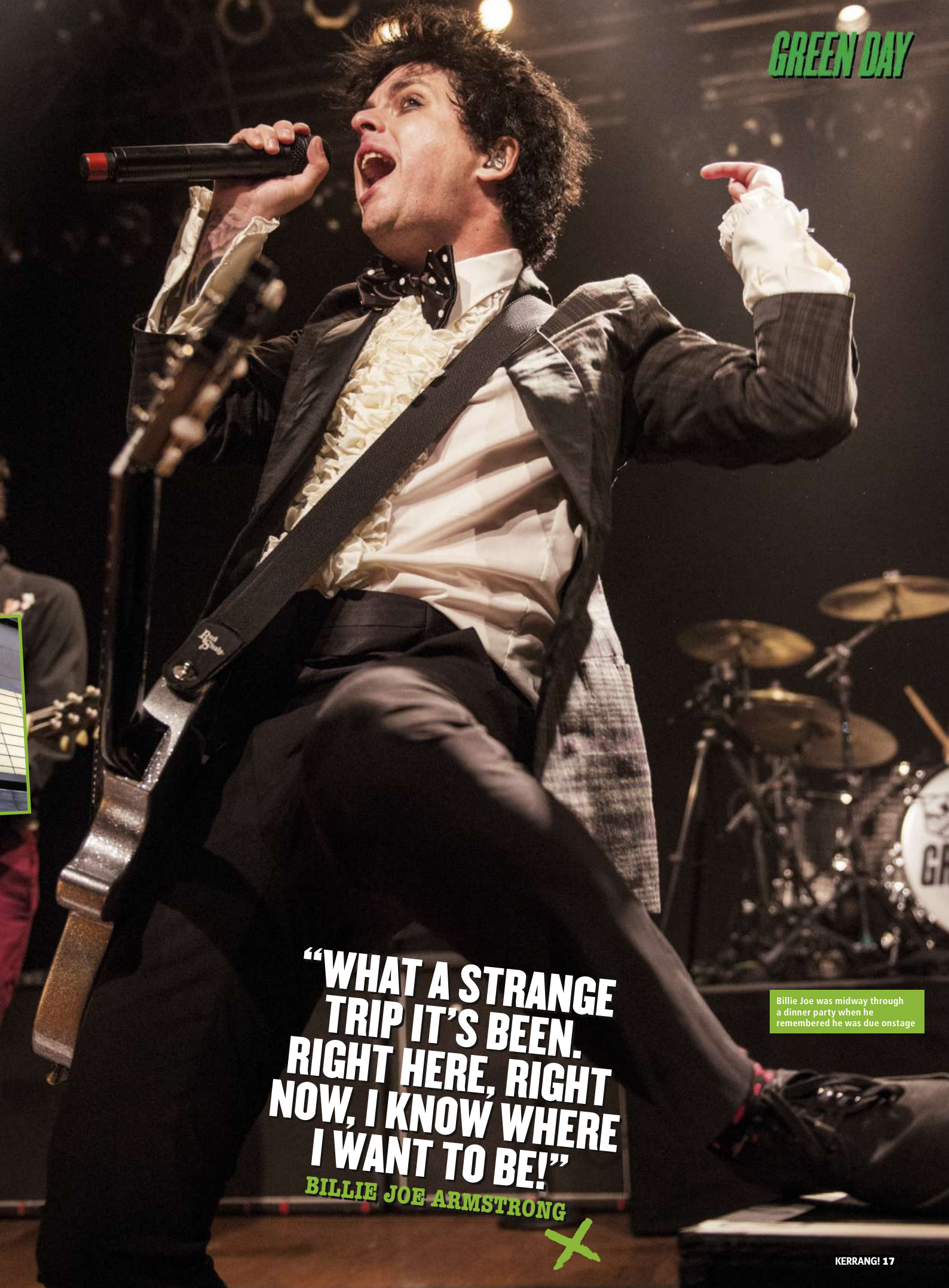
Um, we think a few words might have been nicked…



One for this Christmas' letter to Santa

Needless to say, entry to the show was the musical equivalent of tickets to Willy Wonka's Chocolate Factory. Evidence that this was the case could be seen on Cleveland's Euclid Avenue more than 24 hours before the House Of Blues opened its doors, as fans began queuing for their spot, at the barriers that separate band from audience, at 6pm on Wednesday evening. At 6.05pm, the first two people in line decided it was safe to leave their post in order to buy coffee. By the time they returned, a further eight people had taken their place at the head of the queue.

Was the wait worth it? Take a wild guess. The set list in Cleveland may not have included *anything* from 2009 album 21st Century Breakdown – and just one song from the trio of ¡Uno!, ¡Dos! and ¡Tré! – and may have ignored fan favourites, such as Brain Stew, Wake Me Up When September Ends and Good



"WHAT A STRANGE TRIP IT'S BEEN. RIGHT HERE, RIGHT NOW, I KNOW WHERE I WANT TO BE!"

BILLIE JOE ARMSTRONG

Billie Joe was midway through a dinner party when he remembered he was due onstage



Tim Armstrong joins his namesake onstage

Presumably, a set list of this size requires A1 paper

No-one saw the YMCA cover coming

We think it's going quite well, actually, pal

Billie Joe embraces 'end of a wedding' mode

Drummers, eh?

NEXT WEEK!
Come back next Wednesday for a full report on Green Day's Saturday night Rock and Roll Hall of Fame induction ceremony in Cleveland! See page 62 for more information…

"THIS IS THE CLOSEST I'M GONNA GET TO YOU FOR A LONG WHILE…"
BILLIE JOE ARMSTRONG

No, we've no idea what Tré is doing, either, Billie


Tonight was not the night to try out the guitar-broomstick combo


A ~~crazed Easter bunny~~ fan joins the band for Longview

Riddance (Time Of Your Life), but in 2015 this is a band whose body of work features so many diamond-studded chunks of platinum that even these absences were compensated.

Resplendent in a dress shirt with cufflinks, and a velvet dinner jacket, Billie Joe Armstrong led the group through over two decades of recorded history that stands equal to almost anything in the annals of rock'n'roll. Of course, this most hardcore of audiences were treated to standard-bearers such as Basket Case, When I Come Around, She and Longview – all from 1994's breakthrough album, Dookie, and with the latter song's final verse sung by a fan plucked from the crowd – but elsewhere the set featured more obscure gems, cherry-picked from Green Day's glorious past. These included 2000 Light Years Away, Private Ale, Christie Road and One For The Razorbacks (all plucked from Kerplunk), as well as the resurrection of Geek Stink Breath, the troubled masterpiece from 1995's Insomniac.

While 2000's Warning album was represented by Minority and the resplendent Waiting, it was, inevitably, songs from American Idiot that comprised the largest block of the night's set. The 2004 blockbuster was remembered in the form of the tracks Holiday, Boulevard Of Broken Dreams, Are We The Waiting, St. Jimmy, American Idiot and set-closer Jesus Of Suburbia.

This three-hour bonanza was watched not just by Green Day's most fanatical constituents, but also some who had been there from the start – and, in one case, before the start. On the House Of Blues' balcony, the set was witnessed by Billie Joe Armstrong's mother, his wife Adrienne (the subject of 2000 Light Years Away) and one Lawrence Livermore, the one-time owner of Green Day's first record label, Lookout!.

"I can't believe how many people stuck around after Sweet Children's set," observed the latter, cheekily.

The Rock and Roll Hall of Fame – modelled after such institutions as the Hockey Hall of Fame in Toronto and the Baseball Hall of Fame in Cooperstown, New York – was created in 1983 by Ahmet Ertegün, the founder of Atlantic Records. The city of Cleveland was chosen as the location for the Hall Of Fame, due to the fact that this was the city in which DJ Alan Freed first coined the term 'rock'n'roll'.

The list of past inductees reads a like Who's Who of musical geniuses, and ranges from founding fathers such as Chuck Berry and Jerry Lee Lewis, through to The Beatles and the Rolling Stones, and over to groups such as Nirvana and Metallica. Given this, an invitation to be inducted into this most august of institutions was an offer that was certain to be accepted.

Just as inevitable is that an occasion such as this was always bound to be a time of reflection. When Green Day wore younger men's clothes they would include in their set a cover version of the song Knowledge, originally performed by Bay Area scene elders Operation Ivy. Tonight, in Cleveland, the band invited onto the stage Tim Armstrong, now the frontman of Rancid, but once of Operation Ivy, to join them in revisiting the song for old time's sake.

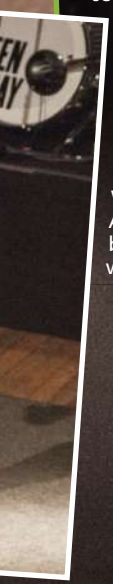
On the subject of time, Tim was moved to recall a day half a lifetime ago when the two unrelated Armstrongs united for their first and only collaboration. "Me and Billie wrote this song on his front porch 21 years ago," he told a crowd sufficiently well informed to already be well ahead of him. "It seems like yesterday – time flies." This was the cue for the musicians onstage to crack open Radio, from Rancid's second album Let's Go, and for the House Of Blues to surrender themselves to delirium.

Just seconds after the backline amplifiers had ceased their hum, social media forums were ablaze with the news that, for many, this was the best concert they had ever seen. But for anyone who might hope that Green Day's first foray into the live arena for more than 18 months might propel the band back onto the road, Billie Joe – who had appeared emotional throughout the evening – had some disappointing news. Surveying the small sea of outstretched arms before him, the frontman told those in attendance that, "This is the closest that I'm gonna get to you for a long while."

Before that happens, hopes are that Green Day will finish work on a new album, the songs for which Rob Cavallo – the man most likely to produce the tracks – enthuses about elsewhere in this issue. And while the truth is that as bands get older, their work rate becomes slower, at least this fallow period, and the occasion of Green Day's induction into the Rock and Roll Hall of Fame, can allow both band and audience to reflect on a dazzling past and hope for more of the same for the future.

As Billie Joe himself said from the Cleveland stage, "What a long, strange trip it's been. Right here, right now, I know where I want to be."

TURN OVER TO RELIVE GREEN DAY'S HISTORY THROUGH THOSE THAT LIVED IT WITH THEM – AND FOR MORE ON THOSE NEW TRACKS…



HANG ON… HAVEN'T WE BEEN HERE BEFORE?

YES, WE HAVE, ACTUALLY. KINDA…

Saturday may have been the night that Green Day were inducted into the Rock and Roll Hall of Fame, but this was not the first time the band had been invited within its walls. 2012 saw the band perform and induct Guns N' Roses (*pictured*), while 13 years earlier, the trio acted as a surrogate group as New York legends the Ramones were welcomed into the institution.

The death of frontman Joey Ramone the previous year meant that the Ramones themselves were unable to play their own songs, and thus Green Day were duly invited to fill in. In order to ensure that they were properly adrenalised for the performance, in the minutes that preceded their three-song set, the Californians could be seen sprinting around the corridors of the Hall of Fame's backstage area. Suitably 'pumped', Green Day took to the stage, played the songs, said not a word and split into the night.


See, we *told* you it was going well!

GREEN DAY IS THE PUNKEST COLOUR

THEIR RETURN LOOKS SET TO WRITE A NEW CHAPTER IN GREEN DAY'S ILLUSTRIOUS STORY. BUT TO UNEARTH THE SECRETS OF THE JOURNEY THAT'S BROUGHT THEM HERE, YOU NEED TO SPEAK TO THOSE WHO'VE LIVED ALONGSIDE THE LEGENDARY TRIO…

WORDS: IAN WINWOOD **PHOTOS:** PAUL HARRIES, ICONICPIX

And if you think pre-fame Green Day's home was messy, you should have seen their tour van…



Green Day stretch their studio legs at a tiny UK show following the recording of Dookie

"DOOKIE MADE GREEN DAY QUESTION WHAT THEY WERE ALL ABOUT"

ROB CAVALLO

GREEN WHEELS!
The van the band were bought was a converted mobile library, on which they would tour the U.S. with Tre Cool's father as their driver.

Even in the early part of the 1990s, Green Day were not just another Northern California punk rock group. The band's second album, Kerplunk, released in 1992 on the small independent Lookout! label, was already on its way to selling 50,000 copies in the United States alone. In correlation, in some cities the trio's live shows were attracting audiences of up to 2,000 people a night. Predictably, and inevitably, the attentions of the major record labels were piqued.

Although it might have seemed that the most prestigious suitor was one Gary Gersh from Geffen Records – who just a few years earlier had signed Nirvana – it was the attentions of a young producer and A&R man for the Warner Brothers-owned Reprise label that caught the band's eye. In 1993, **ROB CAVALLO** was a 30-year-old with a slim CV, but his résumé did contain one pearl that, to Green Day, was to prove a deal-maker: the Los Angeles-based technician had produced the brilliant, self-titled debut album from the punk rock three piece The Muffs, a band with whom Billie Joe Armstrong, Mike Dirnt and Tré Cool closely identified. As Rob himself says, "Although mainstream music had changed with bands like Nirvana and Pearl Jam, people didn't really use the term 'punk rock' to describe those groups. They called them 'grunge'. Green Day thought of themselves as being separate from that, and from what was going on up in Seattle."

As if to prove this point, the band agreed to sign with Reprise on one condition: the label **BUY THE TRIO THEIR OWN VAN**.

ROB CAVALLO: "I remember going to where the band lived, which was in the basement of a Victorian-style house on the border of Berkeley and Oakland. You can actually see the place in the **VIDEO FOR LONGVIEW**. But I'd heard a demo tape that I remember had Basket Case and She on it, and it was just great. The band were interested in me because I'd produced The Muffs. They'd also heard that I could play all The Beatles songs on the guitar, so they were getting me to show them the descending lines from Help! and Please Please Me. They also played for me that day, and they were just amazing. And then… (*laughs*) we smoked a lot of weed. I remember getting back to the airport and I was so stoned that I missed my flight [back to Los Angeles]. I was just sitting at the airport and the plane just left, without me even noticing. I had to get a hotel for the night!"

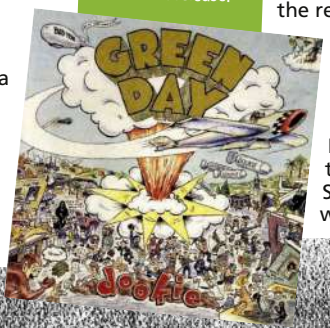


MY GREEN ROMANCE!
Alongside his relationship with Green Day, Rob Cavallo has also produced Paramore (2009's Brand New Eyes) and My Chemical Romance (2006's The Black Parade and 2010's Danger Days: The True Lives Of The Fabulous Killjoys).

To say that Green Day and Rob Cavallo's union got off to a flyer would be putting it mildly. Released in 1994, the band's major-label debut, Dookie, would repaint the musical mainstream, left dull by the suicide of Kurt Cobain, with bright colours and a different take on the American sense of first-world malaise. But with **GREAT SUCCESS** comes great detraction. Despite the fact that in 1991 Green Day had toured Europe in conditions so squalid that Billie Joe Armstrong contracted *body lice*, many were the voices amassed to deny that this was a bona fide punk rock band. Former Sex Pistols frontman John Lydon claimed that the trio "didn't earn their wings [to play punk music]", adding that if the group "were true punk, they wouldn't look anything like they do".

The result? Green Day turned inwards. Released just one year after Dookie, Insomniac was the band's coiled and rattling response to the slings and arrows of outrageous fame and fortune.

THE COLOUR OF MONEY
'Great success' would come to the tune of some 15 million copies during its initial release.



ROB CAVALLO: "Obviously with Dookie, the band expected that their music would be heard by more people. But who can seriously expect that an album will sell 15 million copies? I think the result was that it made them wonder what they were really all about, and whether they were still a punk rock band. I think the results speak for themselves… I remember we recorded the album [at Hyde Street Studios] in the Tenderloin, which is a really sketchy

neighbourhood in San Francisco. I remember one night there was an actual murder outside, and each day we'd have to dodge crack addicts just to get in the building. It really did feel as if you were taking your life in your hands. But that was really in keeping with that album. I mean, even the video for the first single, **GEEK STINK BREATH**, featured someone having their teeth ripped out at the dentist. It was brutal!"

PULLING TEETH

The video to Geek Stink Breath – which was censored when played during the daytime – was directed by Mark Kohr, who was also behind the camera for many of the band's early videos, including Basket Case, When I Come Around and Good Riddance (Time Of Your Life).



It might have seemed that with Dookie Green Day had made their point in a commercial sense, and that with Insomniac they had staked their claim as being a band upon whom one would be advised not to turn their back. In a critical sense, though, it appeared that the band's star was on the descendant. Although an album such as 1997's Nimrod featured many of the trio's finest songs to date, and 2000's hesitantly received Warning still sold more than three million copies worldwide, the chattering consensus was that this was a band whose finest hour had passed.

Others, though, had different ideas. Taking the (ahem) long view, Reprise and Warner Brothers decided to prepare for the future by shoring up the past. With work from Rob Cavallo and Senior Vice President of Marketing Peter Standish, the label released the International Superhits! compilation album and dispatched the band out on tour.

PETER STANDISH: "The thing about Green Day is that they have so many fantastic songs. And they're such a great live band. If you have those things in place, then the other stuff often follows."

ROB CAVALLO: "The real truth is that, in terms of sales, Warning didn't do what the band's other albums had done. But it was a 'moment of truth' kind of thing. We knew that even though Warning hadn't done as well as the band's other albums, there was just no way we as a company were going to give up on them. They were still a big band. They had sold three or four million copies of Warning, and although that's not 15 million albums, it's still pretty good. So, we released International Superhits!, and the band also went on the road [in the United States] on the **POP DISASTER TOUR** with blink-182. At that time there were some younger bands emerging, and people were starting to question Green Day's relevance. So what they did was just go on that tour and play the songs that people knew, and remind them just how fantastic these songs are, and just how amazing a live band they are. And these were big shows as well – at least 20,000 people each night. Even though they didn't release a new album for two more years, 2002 was a really important year for Green Day."

And, of course, we all know what that new album was. Prior to the release of American Idiot, Billie Joe prepared for the album by seconding himself in New York City, far away from his home in Oakland. Here he spent time with the singer-songwriter **JESSE MALIN.**

JESSE MALIN: "Billie just wanted to get out of California, to get away from everything he knew, and come to New York to try to get some inspiration. He wasn't in New York for as long as I thought he was going to be, but it was still great to have him out here. During that time we would just walk around the city, walk through Central Park and hang out in the bars. I think he just wanted to focus in on the energy that the city has to offer, and to get away from his comfort zone in California. Even if he didn't get that sense of perspective right there and then, it was definitely something that he needed. I knew he was in New York to kind of see what the city had to offer in terms of inspiring him to write new songs. But, of course, I had no idea what those songs would amount to, and just how massive [American Idiot] would be. I remember I was DJing one night and Mike [Dirnt] came in and told me, 'Yeah, we just made the best album we've ever made. It's a punk rock opera called American Idiot!' He told me that it was going to be huge. And I remember thinking, 'Wow, this doesn't sound like Mike at all, as he's such a modest guy.' But he was right."

DRINKING BUDDIES

Jesse Malin and Green Day would later collaborate, in 2011, on one single track under the name Rodeo Queens. Jesse later joked that the song – called Depression Times – should have come out under the moniker Drunk In New York.



It would take Green Day five years to follow American Idiot. Their seventh studio album had sold some 14 million albums during its initial sales run, and for the second time in their career its authors

Billie Joe was proud of his 'zipping Tré and Mike's trousers together' gag



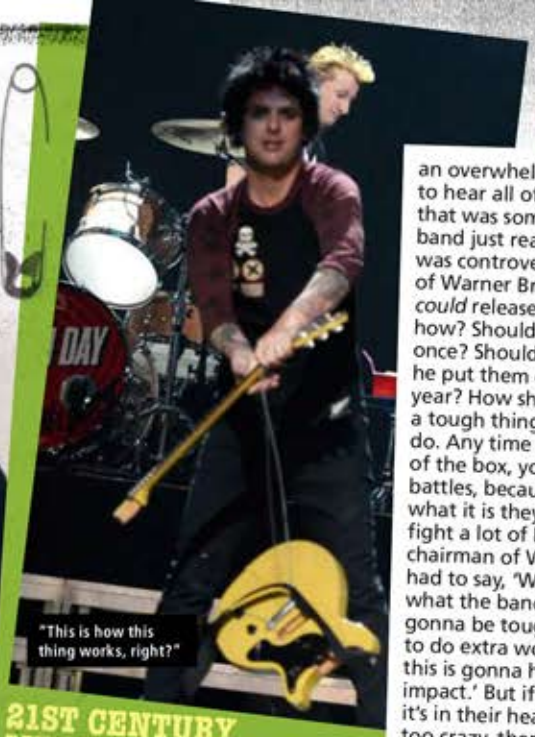
August 1997. Surely you could afford individual hotel rooms by now, guys? Guys?

DISASTER STRIKES!

The Pop Disaster Tour – an idea first thought up by blink-182, and bolstered by a support bill that included Saves The Day and Jimmy Eat World – would take in 47 shows in just three months.







"This is how this thing works, right?"

21ST CENTURY MELTDOWN

September 21, 2012, was notable for two main Green Day events – the release of ¡Uno!, and Billie Joe's much publicised 'meltdown' at the iHeartRadio Festival, when he went on an expletive-heavy rant at stage producers. The frontman's admittance to rehab came at the price of a previously booked world tour.

were faced with a question: now that we have your attention, what do we do with it? In answer to this riddle, once again the band decided to splay their art on the broadest of canvases. For only the second time since Dookie, the trio chose not to work with Rob Cavallo as their producer, opting instead to enlist the services of Garbage drummer **BUTCH VIG.** These forces combined, the four men set about recording Green Day's eighth album, 21st Century Breakdown.

OH WELL, WHATEVER, NEVERMIND...

Butch Vig came with a huge reputation, having overseen Nirvana's Nevermind and Smashing Pumpkins' Siamese Dream, among many others. He was behind Foo Fighters' Sonic Highways last year.

BUTCH VIG: "I remember that we did **SEVEN MONTHS** of preproduction for that album, which is the longest I've ever spent with any band I've ever worked with. They were so thorough, and were willing to work so hard to get the songs exactly how they wanted them. To see them work at such close quarters was incredible. The result of so much preparation was that when it finally came time to actually record the songs, we all knew exactly what we were doing. So, although it may not sound like it, it was actually quite a straightforward process. It's an album that I'm very proud to have worked on. Anyone who's familiar with my work with Garbage will know that I'm interested in working with a wide range of sounds and moods, rather than just concentrating on one thing. And on 21st Century Breakdown I really got the chance to do just that. I mean, if you listen to a song like Restless Heart Syndrome, that could be a James Bond theme. In fact, if anyone from the Bond franchise is reading this, then let me tell them: Green Day would be the perfect band to record them a James Bond theme song!"

NO, TAKE YOUR TIME, PLEASE...

By comparison, Dookie was recorded and finished in just three weeks.

The fact that 21st Century Breakdown did not excite Green Day's audience in anything like the way its predecessor did is a subject worthy of a Kerrang! cover feature in itself. Butch Vig himself says that 2009 was "the time that decline in album sales across the board really began to take hold", and is of the opinion that had American Idiot been released in that year, "that even that album wouldn't have sold anywhere near the amount of copies that it did". But although the group's profile hardly suffered as a result of a coolly received album – the subsequent tour saw a two-night stint at Madison Square Garden, plus a date at Wembley Stadium – come 2012, the hardly trifling matter of capturing the public's imagination with studio recordings still tugged at the group's sleeve. The result was a sprawling, purging three-album set – released in instalments over four months – called **¡UNO!, ¡DOS! AND ¡TRÉ!.** Not since the members of Kiss released four solo albums on the same day had anything so bold been attempted.

ROB CAVALLO: "The thing to understand about Green Day is that they deal in big, bold ideas. Billie had a lot of songs and sometimes it's the hardest thing in the world to decide on which songs they should put out and which songs they should keep back. So, [the idea] came from the band. There was an overwhelming desire for the world to hear all of these songs, and I think that was something that Billie and the band just really wanted to do. But it was controversial. There was talk inside of Warner Brothers as to whether we *could* release three records, and if so, how? Should we put them out all at once? Should we stagger them? Should he put them out over the course of a year? How should we do this? But that's a tough thing for a record company to do. Any time you're asked to go outside of the box, you're going to have to fight battles, because people don't know what it is they're meant to do. I had to fight a lot of battles. At the time I was chairman of Warner Records and I just had to say, 'We're gonna do this. This is what the band wants to do. I know it's gonna be tough, you're going to have to do extra work, and I don't know if this is gonna have a positive or negative impact.' But if the band has an idea, and it's in their hearts and souls, and it's not too crazy, then we have to back them.

"BILLIE JOE IS AT THE TOP OF HIS GAME RIGHT NOW"

ROB CAVALLO

And I don't think you get hurt if you do that. But to my mind, the whole thing was a success, because we sold two or three million albums worldwide of the three albums. The band were supposed to go on tour but **OTHER THINGS CAME INTO PLAY**, of course, so that was obviously something we had to contend with. But I have to tell you that I'm very proud of what we did with those three albums."

PETER STANDISH: "From a marketing point of view, releasing three albums was definitely a challenge, let's put it that way. In fact, I'm not sure we realised just how much of a challenge it was going to prove to be."

IT'S A HAT-TRICK

The idea of releasing three albums didn't come to Billie Joe until later in the recording process – and after he'd dismissed the idea of doing a single double-album as "too much".



The only question that now remains is: what's next for Green Day? In this, the band's induction into the Rock and Roll Hall of Fame may not augur well, as many inductees are acts whose best days are behind them. But for those of us who hope that this band's truly great days may still lay ahead of them, we can close this story with a measure of good news.

ROB CAVALLO: "I recently heard five new songs that Billie has written and demoed. Let me tell you, they were just *fantastic*. He is absolutely at the top of his game. Fans can be sure that when they do return, the music will be amazing."

And then, a whole new history will be need to be written...

YOUNG VOL



Patrick struggled with the idea of a monogrammed hat: (*From left*) Pete Wentz, Joe Trohman, Patrick Stump and Andy Hurley

CANOES

TEN YEARS AGO, FALL OUT BOY WERE, BY THEIR OWN ADMISSION, MERELY A BUNCH OF KIDS. THEN, ALMOST OVERNIGHT, THEY ERUPTED INTO A PHENOMENON. PETE WENTZ REVISITS FROM UNDER THE CORK TREE...

WORDS: TOMAS DOYLE **ADDITIONAL WORDS:** JENNYFER J. WALKER **PHOTOS:** PAUL HARRIES

The list of rock albums that can legitimately claim to have changed the world is, actually, not as long as you might think.

Black Sabbath's self-titled debut. Nirvana's Nevermind. Green Day's Dookie, Slipknot by Slipknot. blink-182's Enema Of The State. These are all part of a tiny clutch whose classic status has left a genuinely indelible mark on music fans in every far-flung corner of the globe. Albums that defined generations, inspired countless other bands and had profound impact, not just on those who love rock music, but also on those who wouldn't usually give two hoots about the heavier side of life.

It's been almost 10 years since the four pop-punk upstarts from Chicago collectively known as Fall Out Boy stormed into that pantheon of all-time greats with their ludicrously bold, unfathomably catchy second album, From Under The Cork Tree. It was the album that took the quartet from basement shows and sleeping in the back of a van to global stardom as poster boys for a new wave of super-chorus punk. The album that put them on every TV set, on every radio station and on every magazine cover from here to kingdom come. The record that, in short, made them the Fall Out Boy we see before us today.

And yet, as is so often the case, when the band were writing Cork Tree, they had no real concept of the magnitude of what they had on their hands.

"We really had no idea what we were doing at the time!" laughs Pete Wentz in hindsight. "We were kids. Making it was like unprotected sex on a one-night stand, having a kid, and then the kid just *happening* to turn out really awesome!"

As it turned out, Pete's 'awesome kid' was handsome, smart, popular and just a little bit weird. Taking the cookie-cutter template the band laid down on debut full-length Take This To Your Grave, and infusing it with introspective soul-searching and twinkle-eyed wit, Cork Tree represented an opportunity for the band, and in particular for 25-year-old Pete and co-creative force Patrick Stump, to really spread their wings.

"WE HAD NO IDEA WHAT WE WERE DOING!"
PETE WENTZ

"It was the first time we felt like we weren't really rushed in the studio," admitted Pete at the time of Cork Tree's release. "We were able to explore many more aspects of what we wanted to achieve as a band, bring in different influences. I absolutely inhabited that record – certain songs, anyway – and it was a time when me and Patrick really cemented our working relationship together.

"We didn't have a massive budget, and no-one from our label [Island records] was coming in and saying, 'This is going to be a hit!' but we felt the most comfortable we ever had."

So *that's* why people say breakfast is the most important meal of the day...

The folks at the label could not have been more wrong, of course. Cork Tree spawned two singles so remorselessly catchy that you could barely move without hearing them during 2005's long, hot summer. First came Sugar, We're Goin' Down. Arguably one of modern rock's greatest anthems, to date it has sold over four *million* copies and is so ubiquitous that your nan probably knows every word off by heart.

To put that staggering achievement into perspective for a moment, My Chemical Romance's Welcome To The Black Parade has sold a mere quarter of that.

From there, Dance, Dance was a similarly gargantuan commercial hit, reaching the Top 10 in both U.S. and UK mainstream charts.

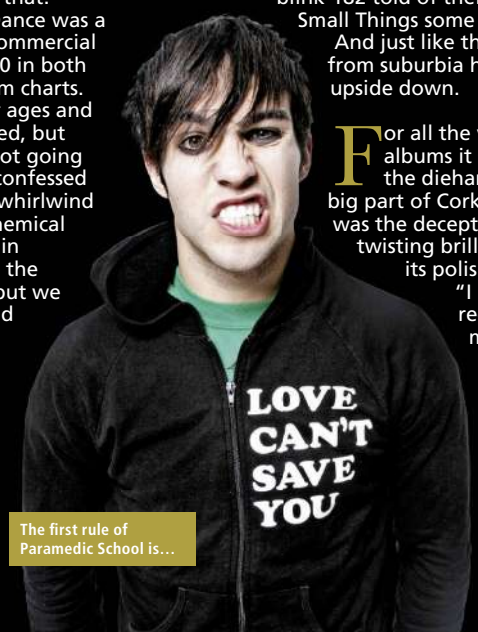
"We were a band for ages and nothing really happened, but when it got going, it got going really fucking quick," confessed Pete of the seemingly whirlwind success. "Us and My Chemical Romance were on TRL in America! We were like the boy bands of the era, but we were weird-looking and played hardcore!"

The commercial crossover wasn't just restricted to a few TV shows, though. The band featured in computer games, movie soundtracks and even had dolls made in their likeness. There were FOB shoes, pin badges and pillows; everything you could possibly wish for with the foursome's faces on was available.

Shortly thereafter Pete began dating pop starlet Ashlee Simpson, instantaneously taking him from a just-another-bloke-with-a-guitar to being the subject of endless gossip columns and paparazzi stake-outs.

The stark reality was that Fall Out Boy had almost single-handedly put the punk rock single back into the mainstream consciousness in a way it hadn't been in the UK since blink-182 told of their fondness for All The Small Things some six years earlier.

And just like that, four misfits kids from suburbia had their lives turned upside down.



The first rule of Paramedic School is...

For all the vast bucket-loads of albums it sold, though, as far as the diehards were concerned, a big part of Cork Tree's indelible appeal was the deceptive darkness and twisting brilliance that lay behind its polished facade.

"I remember, during the recording of the album, my anxiety got so crazy I couldn't fly," explains chief lyricist Pete. "We were driving everywhere, so there was even more time for self-reflection. We were living in this place called The Oaklands when we were making the record and it was just a very depressing place. We didn't really have any friends where we were, and we hadn't made a life for ourselves there. Me and Patrick shared an apartment, and there were times when I'd lie under a blanket and think, 'This is what it's gonna be like when you're dead…' I started seeing therapists after the record was done, but at the time it felt like [the lyrics] were the only place to be honest about all that stuff."


Sneaking off the stage without Patrick noticing: a favourite FOB prank

It was this combination of lurid introspection and florid wordplay that made Fall Out Boy some of the most unique storytellers of the era. At a time when the majority of pop-rock acts were talking about bouncing off the walls or hitting the skate ramp, Pete, Patrick, Andy [Hurley, drums] and Joe [Trohman, guitar] were discussing antidepressants and



The many hairstyles of Pete Wentz, part 4,389

making references to classic movies like Casablanca and Sixteen Candles in their song titles.

"I just have this weird discrepancy in my life where I have a hard time talking to people around me, but I have an easy time with a pen and paper or a keyboard," Pete would later confess.

The perfect foil for Pete's borderline-insane flights of lyrical fancy was Patrick's mesmeric vocal melodies. With a voice that did things a 'standard punk singer' could only daydream about, Patrick's ostensibly quiet persona belied a man with fearsome talent; a burgeoning star in the making.

"I didn't want to be in a run-of-the-mill pop-punk band," explained Patrick of Fall Out Boy's genesis out of the pigeonhole. "I'm proudest of songs like Our Lawyer Made Us Change The Name Of This Song So We Wouldn't Get Sued because it does things that I don't think you could get away with if you were just a regular pop-punk group."

It wasn't just sonically where the band were pushing the boat out, though. The theatricality which had seeped into the fabric of songs like Sophomore Slump Or Comeback Of The Year and Get Busy Living Or Get Busy Dying was also to be found in the overblown cinematics of the video to the aforementioned A Little Less Sixteen Candles, A Little More 'Touch Me' wherein Mr Wentz turns into a vampire over the course of six-and-a-half all-action minutes. If it wasn't apparent that this was a band with lofty ambitions before, then this made it as plain as the fangs on Pete's face.

The crowning glory of all that aspiration? Sugar, We're Goin' Down's captivating refrain, a chorus which was nearly canned because there were some in the band's management hierarchy who felt it was "too wordy and the radio wasn't going to play it", Pete claimed.

Indeed, as much as anything else, it was Cork Tree's insistent willingness to push at the boundaries of what a band like Fall Out Boy could typically be expected to achieve from *all* angles that drove the maelstrom of interest around it.

"We thought we had reached our glass ceiling with Take This To Your Grave," chuckled Pete in an interview as the band's star rocketed at seemingly unstoppable pace. "But, clearly, we were wrong…"

Like all great records, From Under The Cork Tree left a truly great legacy. Without it's wrecking-ball success, acts as diverse as Panic! At The Disco, Gym Class Heroes and even Paramore would not have had the platform they did after 2006 came and went. And just try and imagine your local rock club without Sugar, We're Goin' Down blaring from the speakers.

For the band, too, Cork Tree's impact would be life-altering and permanent.

"I never really wanted my band to be famous," admitted Patrick to Kerrang! a year after the album's release. "I'm not here to be pretty, or funny, or smart. I'm here because we made this thing and that should be the focus."

But as the smash-hit singles came, the fame surely followed. Admittedly, most of it was focused on Pete, who became the band's spokesperson, focal point and business leader during their subsequent decade at the top.

"Nothing was ever really the same after Cork Tree," admits Pete now. "I'd be playing in hardcore bands for five years before we started Fall Out Boy. We'd done tours where we'd be out for two weeks and play to practically nobody. I remember at the time of the album feeling like we'd either ride the wave or it was going to crush us."

"NOTHING WAS EVER THE SAME AFTER CORK TREE"
PETE WENTZ

In fact, spiralling acclaim nearly did crush the band. With Pete's depressive tendencies thrown under the tabloid media's microscope, he was vilified and harassed to near collapse.

"Our band is a bit of a train wreck," noted Pete at the time. "That makes us very lovable but I don't think it makes us extremely likeable sometimes. The problem is when your band becomes more known for the drama that follows you than for the music itself…"

But while a flirtation with the A-list might have put Fall Out Boy dangerously close to trauma-over-tunes territory, the strength of their sonic output was always such that it was the things that mattered which endured.

"It's an album which still means an awful lot to me," admits Pete. "A lot of it came out of a troubled time personally and you can see that darkness in a lot of what is going on in it, but I love it. A song like Sugar, We're Goin' Down? Those three minutes changed my life."

And that, at bottom, is the story of From Under The Cork Tree: an odd, unsettling, un-boxable album by a band who never fitted in anywhere and simply made everyone else follow where they were leading by the power of their own brilliance. After all, who else could get away with an album with song titles longer than most band's entire lyrics sheets, full of thesaurus-shredding wordplay, bonkers harmonies and mega-ton hooks.

And the best compliment of all? No matter where or when you hear it, it's impossible to recognise it as being anything other than quintessentially Fall Out Boy.

More than we bargained for yet? And then some.

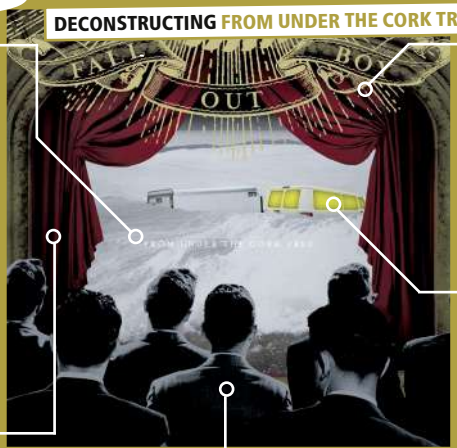
FALL OUT BOY TOUR THE UK THIS COMING OCTOBER. SEE THE GIG GUIDE FOR INFORMATION



"Good Lord – gigantism!": Patrick Stump's hand was very much to scale. Ish

INSIDE THE CORK TREE

DECONSTRUCTING FROM UNDER THE CORK TREE'S ICONIC ALBUM SLEEVE



The title of the record alludes to the band's, and particularly Pete's, interest in esoteric literature – it's taken from a children's book written in 1930. Pete has frequently mentioned his fondness of, and perceived similarities to, Holden Caulfield from The Catcher In The Rye. Even the title of bonus track The Music Or The Misery is a quote from Nick Hornby's High Fidelity.

The eponymous cork tree is a reference to Munro Leaf's book The Story Of Ferdinand, in which a friendly bull called Ferdinand decides he would rather hang out underneath a cork tree smelling the flowers than getting involved in fights.

The van crash is a reference to a wreck the band were involved in when driving to New York to film a video for Grand Theft Autumn/Where Is Your Boy. An actual photo of the crash appears on the cover of the Black Clouds And Underdogs version of the album.

The theatre setting hints to the band's obsession with the movies. How many other albums can fit quotes from Dirty Dancing *and* The Shawshank Redemption in their track listing? Exactly.

Pete has said that the watching crowd are representative of his interest in the idea of voyeurism and watching other people in their worst or best moments. It's a theme that's reflected in Sugar, We're Goin' Down's somewhat creepy couplet *'Oh, don't mind me, I'm watching you two from the closet / wishing to be the friction in your jeans'.*

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THE SMALL PRINT!

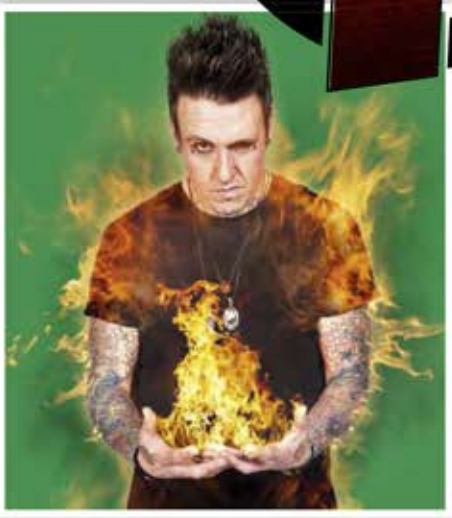
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SHOTS! SPECIAL

KAPOW!

ROCKSTARS ASSEMBLE

Move over, Spider-Man and Batman, our rock heroes are turning superhero! And all of a sudden we think we need saving...



JACOBY SHADDIX, PAPA ROACH

"Strangely enough," recalls photographer Dave Willis, "when I was about to do this shoot, Papa Roach's smoke machine went into overdrive, producing clouds of thick smoke for the stage, clearing just in time for the arrival of Mr Shaddix, who obviously works in mysterious ways…"



FOUR YEAR STRONG

This photograph of the Massachusetts pop-punks was taken by the late and great Ashley Maile. We're guessing the band didn't have time to iron their capes because they were too busy looking for socks to shove down their superhero pants. Ewwwwwwww!



JENNA MCDOUGALL, TONIGHT ALIVE

We're not sure if the Tonight Alive frontlady is off to save the world or catch a 3D movie, but, either way, we feel our lives would be safe in her hands. Let's just hope she remembers to tie her laces – it's never good tripping over your own feet when you're trying to defeat General Zod.



PATTY WALTERS, AS IT IS

"This shot almost didn't happen after we got kicked out of two areas of the venue we were shooting in," recalls Andrew. "We ended up getting our own room and time to play with the light, which added a nice feel inside the cape – which was really just a table cloth we found!"



JEREMY MCKINNON, A DAY TO REMEMBER

"This was shot in the hallway of an arena ADTR were playing in New Jersey," says snapper Andrew Lipovsky. "Jeremy started showing me all his karate moves and actually seemed to know what he was doing!" Note to self: do not pick fight with Jeremy.



DON BROCO & WE ARE THE IN CROWD

"I shot Rob in the UK and Andrew shot Tay in the U.S.," explains photographer Paul Harries of this transatlantic Kerrang! Tour cover shoot. "We had to email lighting plans to each other so our shots would match!" And there was us writing an apology letter to Tokyo…

KERRANG!

JACOBY SHADDIX

PAPA ROACH



PHOTO: DAVE WILLIS DIGITAL RETOUCHING: STEVE HORSFALL



PHOTO: ASHLEY MAILE

KERRANG!

JENNA MCDOUGALL

TONIGHT ALIVE





PHOTO: NEAL WALTERS (FIRST PUBLISHED BY HYSTERIA MAGAZINE © 2015)

KERRANG!

PATTY WALTERS

AS IT IS



PHOTO: ANDREW LIPOVSKY

KERRANG!

JEREMY MCKINNON

A DAY TO REMEMBER

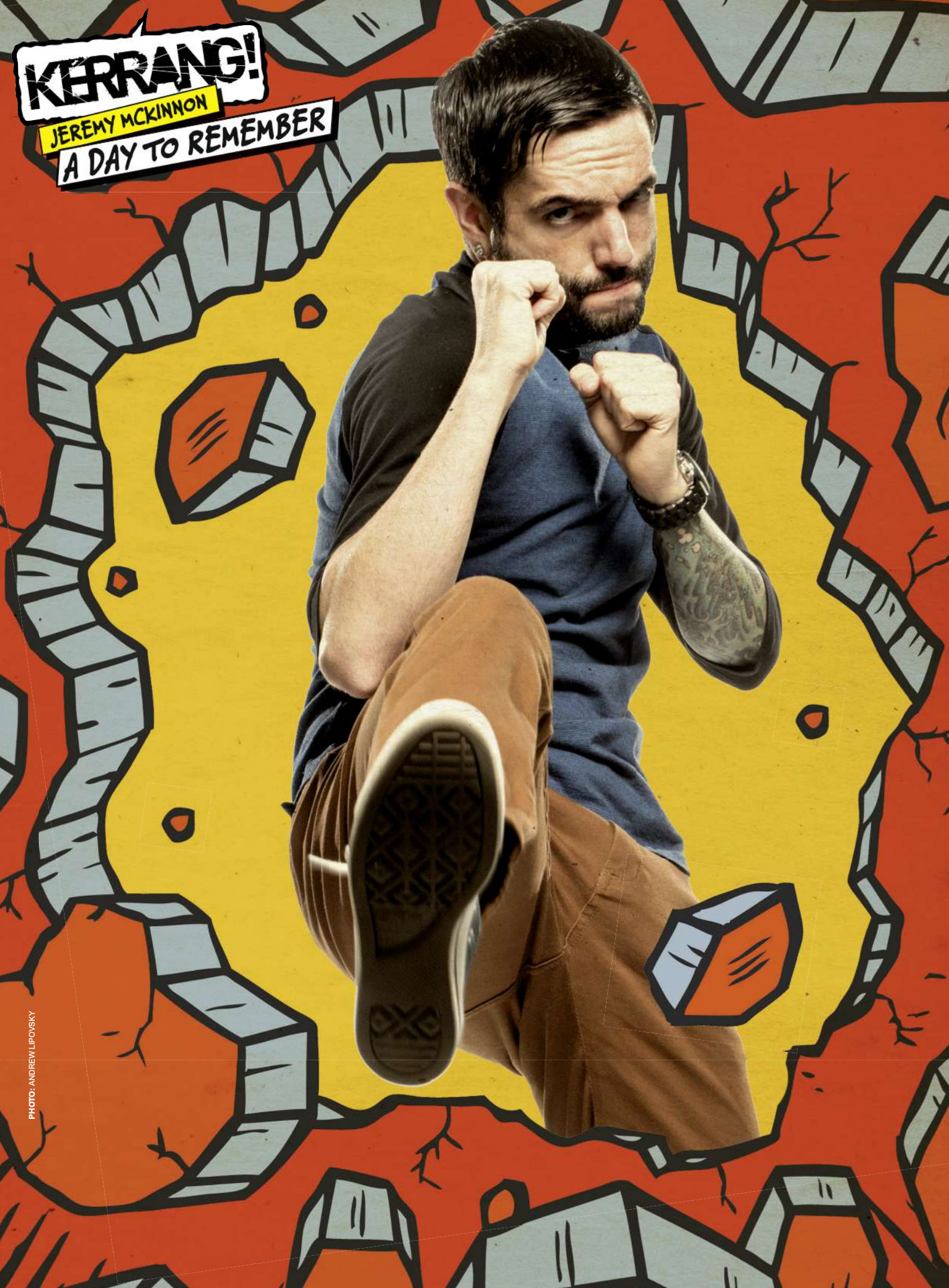


PHOTO: ANDREW LIPOVSKY



PHOTO: PAUL HARRIES, ANDREW LIPOVSKY DIGITAL RETOUCHING: JOSIAH MOORE

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The First Lady of New Grave

SHE'S LEADING THE GLOOMY WAY IN ROCK'S MOST EXCITING NEW SCENE, BUT ASH COSTELLO'S JOURNEY HAS BEEN ANYTHING BUT HAPPY (AND SPIDERWEB-FILLED), AS THE NEW YEARS DAY VOCALIST REVEALS...

Walk into a certain very normal-looking house in Anaheim, Orange County, and you'll get a shock.

Blood everywhere, animals on the walls, medical equipment and unidentified dead creatures in jars; you might assume you've accidentally walked into The Haunted Mansion – incidentally only a short walk away in Disneyland. "It's decorated purely to shock people," grins Ash Costello, owner of the creepiest home in California and vocalist of punk goth quartet New Years Day.

She's queen of her castle now – the leading lady in the burgeoning New Grave movement that's sweeping rock – but it's been a long, emotional journey to embrace the darkness within her and claim the throne.

From an early age, Ash always knew she was a child of gloom. "I know the saying is a little cliché," she tells Kerrang!, "but I really feel like I was born this way. I was never a 'normal', happy little girl. I was really, really morbid. I had the biggest fears of dying and those around me dying that it turned me OCD. Every time I had a bad thought, I had to do a little ritual in case that bad thing came true."

Growing up in Anaheim, it was obvious to her that other children weren't like this. Watching Disney films, she never liked the princesses but felt drawn to the villains. While other seven-year-olds were dressed in Gap hoodies and dungarees, Ash had other things in mind. "As a kid I was making my hair crazy, wearing all black and trying to make myself as weird as I could. My mom just couldn't be bothered to argue with me before school any more." Instead, she was encouraged to try cheerleading. "I'd always hear people go, 'Oh, look at the little goth one on the end.'"

Someone always there to encourage her creepy ways was her grandmother – a lady who worked in special effects for horror movies, who looked after Ash a lot. "She was a Wiccan [a follower of a modern pagan religion] and eccentric. Whenever I was upset, she'd cast a spell to cheer me up," smiles Ash.

Sure, Ash was an outsider, occasionally getting picked on at school, but she was proud of her differences. "I didn't care about being stared at or what people said," Ash says. "I was born with the desire to do the opposite of what everyone else was doing."

Sadly, this strong self-belief was about to crumble. Ash's life was about to change in a way that shook her emotional foundations. "My parents split when I was eight. It was really traumatic," she explains. "I remember coming home from a vacation with my mom and sister and all my dad's stuff was gone. No warning." Her dad remarried and Ash felt she and her sister were replaced by their two new stepsisters.

> **"I WAS NEVER THE 'NORMAL', HAPPY GIRL. I WAS BORN THIS WAY"**
> ASH COSTELLO

The feeling of rejection made her suppress her differences. For the first time in her life, she was concerned with what others thought of her. "I became a people-pleaser," she remembers. "Dad was a really conservative person and not a supporter of tattoos and coloured hair." Instead, he wanted her to be conventional and go to college. "Whenever I was at my mom's, I was whoever I wanted to be. But when I went to my dad's, I'd cover my tattoos and try to dress a little better. I just wanted my dad to love me."

Ash buried emotions about the divorce and absence of her dad into adult life. Until one day, these issues had to be confronted and a torrent of dark depression dragged her under. "There was a solid two years before New Years Day got started where I couldn't do anything. I was in bed for days. You don't want to shower, you don't want to go out."

Today, Ash is finally where she wants to be. In her haunted mansion, living her gloomy LA dream. She recovered from depression after seeking therapy and, once healed, got the drive and lust for life to form the band she'd always wanted: New Years Day.

"When the band was finally in my own hands, I was able to create the world the way I always wanted it to be," she smiles.

That doesn't mean there aren't the odd battles with mental health ("It'll happen to me sometimes, maybe on a weekend, that I really struggle to get out of bed," she admits), but, for the majority of the time, she manages well. As with every great personal struggle, she came out a fighter on the other side.

When answering the door now, then, she might scare some visitors off with her PVC and taxidermy, but she's sweet, friendly and upbeat about the future. "I'm so happy with where the band is. We're just about to write new songs. There'll be the album. I've got my own clothing line coming out.

"My whole life has just made me stronger, so I can't be mad at that," she adds, reflecting one final time. "I'm glad, too. You have to be a really strong person to be a woman in this industry and get what you want."

Few would deny that New Years Day will get exactly that. First New Grave, then the world.

NEW YEARS DAY PLAY DOWNLOAD 2015. SEE THE GIG GUIDE FOR INFO



WORDS: HANNAH EWENS PHOTO: ANDREW LIPOVSKY

SEE THEM at DOWNLOAD



Ash Costello: foolishly left no space to scrawl little reminders on her hand

QUIZ OF DARKNESS!

NEW GRAVE'S LEADING STAR FACES THE BLACKEST TEST EVER!

IN THE ADDAMS FAMILY, WHAT IS WEDNESDAY ADDAMS' FAVOURITE COLOUR?
ASH: "Probably black… I'm gonna go with black." ✔

WHAT COLOUR WOULDN'T YOU WANT TO BE WEARING ON A HOT DAY?
ASH: "Black! Not that I actually listen to that. I'll be wearing black every day this year." ✔

WHICH PANDEMIC WIPED OUT ABOUT HALF OF EUROPE'S POPULATION, ALL THANKS TO A FEW RATS?
ASH: "Ewww! The Black Plague!" ✔

WHAT IS THE NAME OF METALLICA'S BIGGEST-SELLING ALBUM?
ASH: "I know this. It's The Black Album. I can see where this is going…" ✔

WHO IS HARRY POTTER'S GODFATHER?
ASH: "It's 100 per cent Sirius Black." ✔

LASTLY, WHO ARE THE BIRMINGHAM-BASED ROCK BAND WITH A SINGER WHO ONCE GOT A BIT BATTY?
ASH: "That would be Black Sabbath!" ✔

CONGRATS, ASH – YOU GOT THEM ALL RIGHT! YOU'RE DEFINITELY THE QUEEN OF DARKNESS!
ASH: "A title I will humbly accept! Thanks, Kerrang!."

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So *that's* why Metallica's new record has been taking so long!

Facing The Fear!

KIRK SAYS... "The whole concept behind Fear FestEvil is about occupying the common ground between horror movies and heavy metal. I'm in my element with these fans, and I'm actually more comfortable here than I am at a Metallica show. I don't hide backstage in a dressing room all day, and I think some people were maybe a little taken aback when I'd walk up to them and want a photo!"

SLEEP WITH ONE EYE OPE



EXIT LIIIIIGHT! ENTER... METALLICA'S MURDER MYSTERY! KIRK HAMMETT TAKES US ON AN EXCLUSIVE, BEHIND-THE-SCENES TOUR OF HIS SECOND FEAR FESTEVIL – FEATURING A WORLD OF GUTS, GORE AND GUEST APPEARANCES...

INTERVIEW: DAN SLESSOR **PHOTOS:** RAYMOND AHNER

Imagine a scene where, in the hours leading up to Metallica's Reading & Leeds headline set this August, James Hetfield prepares for the show by covering himself in fake blood. Or Robert Trujillo limbers up while dressed as a crazed murderer clutching meat cleavers.

"You know, if you walk around backstage at Fear FestEvil, it's really not that different to backstage at a Metallica show!" laughs Kirk Hammett, while surrounded by everything that goes bump in the night. The six-stringer is joking, of course – nothing at his second annual Fear FestEvil, where we've joined him this weekend, could be as scary as the sight of Lars Ulrich in shorts – but it doesn't make the occasion any less gargantuan.

Over six months of planning has gone into this weekend's spooktacular, held in the somewhat unscary sunny climes of San Jose, California. It's the second time Kirk has opened up his world-renowned collection of horror memorabilia to the public, while also inviting spook-aficionados such as Slash and Corey Taylor, and a host of live bands, along for the ride, too. But it's the first time he's also lifted the crypt lid for Kerrang!, allowing us to explore every nook, cranny and creaking floorboard from the weekend's events, from a murder mystery evening to the freakiest of costume competitions, via star-studded panel discussions and fittingly terrifying live sets.

Fangs for the memories, then, Kirk. Though maybe leave some of your new friends at home for Reading & Leeds, yeah?







Security rescued this punter who'd been trapped at the festival since last year

Kirk braced for a catastrophic end to Pin The Tail On The Guitarist

Murder At The FestEvil!

KIRK SAYS... "The Winchester Mystery House was built around a hundred years or so ago. It's massive, with stairways that lead to nowhere and doors to dead ends to confuse the spirits. It was just such a cool space to play this 'whodunnit' murder mystery game on the Friday night with all these horror fans! At the end, the hosts asked the audience who they thought had done it – and I was wrong *three* times! I had everyone in the venue laughing at me!"

'Mum, Is That You?'

KIRK SAYS... "A lot of people dressed up for our costume contest, and we had a lot of your standard zombies, devils and ghouls, but the person who won the contest was dressed like she had walked out of a [15th century Dutch artist] Hieronymus Bosch painting [pictured above]! She had this pyramid thing on her head, and later on I found out it was a character from the Silent Hill video game! She was beside herself when she found out she won one of my guitars!"

Eating at Fear FestEvil: literally taking your life into your own hands

...N...

And the weekend's Scariest Sight Award goes to...

The sword-swallowing stopped Slash in his tracks

The Monster Jam!

KIRK SAYS... "On the Saturday night, Corey [Taylor, Slipknot and Stone Sour, pictured left], John 5 [Rob Zombie guitarist], Charlie Benante from Anthrax and myself joined the High On Fire guys [pictured above] after their main set for the Monster Jam... and we all had the times of our lives! Then, on the Sunday, Agnostic Front and Meshuggah played, and I got to play with the Meshuggah guys, which was quite an experience!"

'Knot Just Any Other Fan!

KIRK SAYS... "I was really surprised by how much of a horror film fan Corey is. Sure, he's in Slipknot and they wear masks, but I'm not going to make assumptions! He really is someone who is so well versed in horror movies – and he's put out a comic book and been *in* a horror movie [2014's Fear Clinic]! Corey took part in the murder mystery dinner party, giving away clues, and the panel talks, too."

Um, Kirk? You're looking a little peaky...

THE SONGS TH

SAVED MY LIF

GET YOU WITH YOUR NUMBER ONE ALBUM, JACK. WELL DONE! BUT NOW YOU'RE ON EVERYONE'S IPOD, WE WANT TO HAVE A ROOT THROUGH YOURS. GOT A LOT OF YOUR OWN BAND ON HERE…

THIS WEEK: JACK BARAKAT, ALL TIME LOW











THE SONG THAT MAKES ME THINK OF HOME IS…

SEMI-CHARMED LIFE, THIRD EYE BLIND

"When I was growing up and just starting to get into music, my brother and sister – who were 10 years older than me – used to listen to a lot of rock radio. I heard all sorts of music through that, but this song in particular was really, *really* big at the time. I remember latching onto a lot of the music they were listening to, and Third Eye Blind were one of the bands who really stood out. I still listen to it today and it always reminds me of being a kid at home."

FIND IT: Third Eye Blind (1997)

THE SONG I'D LIKE TO COVER IS…

DRUNK LAST NIGHT, ELI YOUNG BAND

"I'd love to do a cover of Drunk Last Night by the Eli Young Band. It's a country-pop song, and the lyrics are pretty funny and highly relatable to anyone that goes out drinking at the weekends. It's a very catchy song, and I think it would be cool to take a country song and give a little rock edge to it."

FIND IT: 10,000 Towns (2014)

THE ALL TIME LOW SONG THAT'S MADE ME THE MOST CASH IS…

WEIGHTLESS, ALL TIME LOW

"This is a tough one because we've never really had a big radio hit that made us a big pile of cash. Don't get me wrong, I'd like to, but that's not really the kind of band we are! That's more a pop or hip-hop thing. But I'd say that Weightless was the song that took our band to the next level. It helped us become a bigger band and get onto bigger tours and into bigger venues – to really expand our fanbase and our reach."

FIND IT: Nothing Personal (2009)



THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS…

ANTHEM PART TWO, BLINK-182

"It's difficult to pinpoint a single song. I do remember listening to Take Off Your Pants And Jacket the day it came out, though, and hearing this song really changed my life. I remember the way it opened as this super-keen, angsty, angry song about growing up and being a teenager. It's very anthemic, and I remember hearing it for the first time and it just blowing me away."

FIND IT: Take Off Your Pants And Jacket (2001)

THE SONG WITH THE GREATEST LYRICS EVER IS…

SLOW MOTION, THIRD EYE BLIND

"This is a super-depressing song. It tells the story of a school shooting. This kid shoots a teacher's son, and there are bits about drug abuse and OD'ing. It sets off all of these crazy images in your head when you listen to it. It's good to hear a song that you can visualise all the way through. It's very depressing, but it's a really good song, and you really *get* what it's about."

FIND IT: Blue (1999)

THE SONG I WISH I HADN'T RECORDED IS…

COME ONE, COME ALL, ALL TIME LOW

"There's a song on So Wrong, It's Right called Come One, Come All that I just don't like. I think we were still pretty ignorant about writing songs when we were making that album. I don't know if I actually wish we *hadn't* recorded it, but I think there were some other songs we had at the time that would have been better on the album. But I guess hindsight is twenty-twenty, and at the time we thought it was pretty cool. Looking back, though, I think it's a pretty lame song!"

FIND IT: So Wrong, It's Right (2007)

THE LAST SONG I LISTENED TO WAS…

VIDEO GAMES, LANA DEL REY

"It was this song by Lana Del Ray. I like to listen to her when I'm in the shower – it's either Lana or Frank Sinatra when I'm taking a shower! This is nice and mellow, and I like her lyrics a lot. I find her relaxing and you can kind of get your mind off everything."

FIND IT: Born To Die (2012)

THE SONG THAT YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS…

ALL YOU HAD TO DO WAS STAY, TAYLOR SWIFT

"I've been listening to the last Taylor Swift album [1989] nonstop since it

WORDS: AMIT SHARMA PHOTO: PAUL HARRIES

HAT

E...

THE WORST SONG EVER IS...

SATURDAY, REBECCA BLACK & DAVE DAYS

"Usually when a song is super-popular, whether they're bad or good, there's still an aspect of catchiness to it. It gets stuck in your head, but this song *never* got stuck in my head. There was never a time when I found myself humming it when I was off-guard. When she did that first song [Friday] she caught a lot of hate. She keeps putting songs out there, though, and if you're putting songs out there, you have to be prepared to take criticism."

FIND IT: Saturday (2013)



came out last year. There's a lot of stuff on there that I consider to be genuinely awesome and amazing, I don't care what anybody says. All You Had To Do Was Stay is probably written about one of her ex-boyfriends, but I don't care who or what it's about – I just fucking love it. It's super-pop!"

FIND IT: 1989 (2014)



THE SONG THAT MAKES ME WANT TO CRY IS...

ULTRAVIOLENCE, LANA DEL REY

"I might have to go with another Lana Del Rey song for this one, and I think that Ultraviolence fits the bill. To be honest, I barely even know what she's singing about, but there's just something about her voice! For better or worse, it makes me super-emotional. I'll put this song on when I'm in a sad mood, and it's definitely a downer. Not that that's necessarily a bad thing."

FIND IT: Ultraviolence (2014)



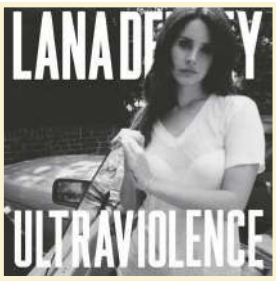


THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

SUPERMAN, GOLDFINGER

"We're all huge fans of John Feldmann [*Goldfinger frontman and producer for Sleeping With Sirens, We Are The In Crowd, BVB... – Feldmann Ed*]. He produced [our new album] Future Hearts, and I love his band, Goldfinger. I remember hearing this song for the first time on the Tony Hawk's Pro Skater soundtrack. It's definitely a sort of theme song for us. It's one that always wants me want to get up and think about dancing."

FIND IT: Hang-Ups (1997)





ROCK IN YOUR POCKET!

KERRANG!

K!'S COMING TO SMASH UP YOUR PHONE AND TABLET!



Tired of traipsing through the rain to pick up the latest issue of Kerrang!? Can't find the mag on the shelves because you slept in and missed out? Suffering from a severe case of papyrophobia (that's a fear of paper)? Well, before you end up cursing the heavens, take a deep breath and head to the Apple Newsstand. Because now you'll be able to get Kerrang! on your phone or tablet, too! It's rock in your pocket! Although you might need very big pockets for a tablet. Each issue costs a mere £1.49 (around $2.30), and you'll find a ton of back issues there as well. Being on the Appstore also means that Kerrang! is available in more regions than ever before, so whether you're in your nan's living room or the Norwegian wilderness, you'll be able to stuff yourself silly with all the planet's biggest bands!

HEAD TO KERRANG.COM/APPSTORE TO GET KERRANG! NOW!

ANATOMY OF A ROCKSTAR

LYNN GUNN, PVRIS

SURVIVING ON TOUR THE LYNN WAY: FRUIT, DRY SHAMPOO, RUNNING AROUND LIKE A CRAZY PERSON…



MY BEAUTY SECRET IS…

"Not washing my hair as often as people think I wash it! I wash it every three or four days and I'll use a lot of dry shampoo, and that's how it gets very 'lion-mane-y-ish'. The less you shower, the better your hair looks! I know a couple of people who rarely wash their hair, actually. They'll wash it, like, once a month or something!"

MY FAVOURITE SOUND IS…

"The wind or leaves rustling when the wind's blowing. It's very peaceful; very calming. It makes you remember that if you're worried about something, or if you have troubles, that they're not as big as they seem and it'll all be okay. I like to go outside and just be quiet for a little bit sometimes."

MY LAST DREAM WAS REALLY MESSED UP…

"I was going to the bathroom and then these two guys broke into the bathroom stall. I think they were trying to attack me or something, I don't know. I had to kick the stall door closed so they couldn't get in, and then I woke up and was like, 'Woah!'"

MY FAVOURITE HOBBY OUTSIDE THE BAND IS…

"Art. Drawing, sketching and designing; anything visual or art-related. It keeps me busy and I like the satisfaction of looking at a blank piece of paper and then suddenly having something really cool on it. I've always really liked that. I draw a lot of eyes and teeth and, like… weird stuff. Usually it's when I don't have music on my phone or if I'm all out of ideas for music, like if I feel like my brain's fried, or something."

THE LAST FILM I SAW WAS…

"We watched a movie called Artifact [2014] the other day. It's about 30 Seconds To Mars and their [2008] lawsuit [with EMI]. We watched it one night on tour. We were unwinding for the night. I thought it was crazy; I didn't know that was even a thing! I really like 30 Seconds To Mars, so it was cool to watch that and get a little insight of what they went through."

I LOVE THE SMELL OF THE OCEAN…

"It's a very nostalgic smell, and inspiring in a way. So many of my memories are of being on the beach, around the water, so it floods you with a whole bunch of thoughts and emotions. My favourite memories from the beach are mostly of hanging out with friends. My best friend, Hayley, has a beach house and we go there every weekend in the summer, so I have a lot of fun memories from being there."

THE WAY I KEEP HEALTHY IS SIMPLE…

"No fast food, no fried food, lots of fruit and vegetables and salads. Food that isn't processed and icky. I try to eat like that as much as I can. Sometimes when I'm at home I treat myself a little bit. On the road I feel like it's almost easier, which is kind of weird. We always get fruits and veggies on the rider, and a lot of the catering will be healthier stuff. To keep fit, Brian [MacDonald, bass/keyboards] and I usually work out or go running for a bit, or our sound guy and I will do the Insanity workout. I'm always looking for something to do or run around – something to get the bones moving!"

"THE SMELL OF THE OCEAN FLOODS ME WITH A BUNCH OF EMOTIONS"

MEXICAN FOOD IS MY GUILTY PLEASURE…

"Authentic Mexican tacos. Carne asada, pico de gallo or chips and salsa. Pico de gallo is tomatoes and onions and lots of fresh ingredients combined together, then you just dip chips or your tortillas in it. Carne asada in big tacos, with pico de gallo. So, really fresh-tasting stuff!"

SHOES ARE MY FAVOURITE THING TO BUY…

"I have this one pair that are really pointy and have a little buckle on them. I feel like I could kill someone with them because they're so pointy! I got them from TUK. They sent us a bunch of shoes and that was the one pair I really liked, so I wear them all the time. How many pairs do I have? I try to keep it minimal. I probably have about 10 pairs in my closet at home. When I get one new pair I try to get rid of one old pair, so it's one in, one out!"

WORDS: JENNYFER J. WALKER PHOTO: ANDREW LIPOVSKY

LIVES

CO-KINGS FOR A DAY

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

SLEEPING WITH SIRENS / PIERCE THE VEIL

PLUS: ISSUES

FORUM, LONDON. 10.04.15

KKKKK

THE WORLD TOUR GOES OUT WITH A BANG IN LONDON

WORDS: TOM SHEPHERD PHOTOS: IAN COLLINS

FIVE MONTHS on the road. Eight countries conquered. Sixty-nine shows. Two of the most exciting rock bands on the planet. These are the vital statistics of Sleeping with Sirens and Pierce The Veil's double-header world tour, which reaches its grand finale with two nights in London. But rock shows aren't a numbers game, and it takes something special for tonight to live up to its billing as one of the tours of the year.

As supports for the Euro leg of the tour, Issues deliver a set with the swagger that we've come to expect from previous UK outings with Of Mice & Men and Bring Me The Horizon. Tonight, they're awesome enough to make you shout, 'Enough with all the high-profile support slots, just do your own bloody tour.' The band's R&B-metalcore balance tips to the heavier side live, with Tyler Carter's leather-interior vocals wooing every ear in the place.

The two headliners, meanwhile, differ wildly in approach. Pierce The Veil – first on tonight, headliners tomorrow – bring a big arena show to the small(ish) stage that's as tightly wound as a yo-yo. Every detail feels scientifically sweated over as the band bounce around the stage, with flourishes such as the clever silhouettes-behind-the-curtain intro and a lot of cannoned confetti adding to the fun. "I want you to sing this part so loud that the people outside wonder what the fuck is going on," demands frontman Vic Fuentes before an acoustic I'm Low On Gas And You Need A Jacket, which would be the crowning moment were it not for you'll-never-guess-who turning up for King For A Day.

Sleeping With Sirens are an entirely different beast, as Kellin Quinn's voice finds its way through the dark to set up the fiery – complete with real fire! – opener, Kick Me. There's a more instinctive and raw flow to the band's performance, with Kellin a more introspective singer – concentrating hard behind his locks to make sure each note gets nailed. The set list mainly comprises of the band's spikier outbursts – with Go Go Go and We Like It Loud from new record Madness holding their own in the popularity stakes. The biggest sing-songs, though, arrive in an acoustic break, as Kellin's sherbert tones light the way across Roger Rabbit and Goo Goo Dolls' Iris, before a full-force encore of If You Can't Hang – the song that launched a thousand Instagram photos – puts proceedings to bed.

World, consider yourself toured.


Mate, someone's nicked your CD




The mic stand just loved photobombing Kellin and Vic's big moment


Vic's shoeshine operation: open for business


There's nothing in your teeth, fella, get on with playing your drums

PTV had real trouble assembling the new swing set

5 MINUTES WITH...
VIC FUENTES
(PIERCE THE VEIL, *VOCALS*)

HOW WAS THAT FOR YOU, VIC?
"It was completely insane! I'm so taken aback by all of our fans that showed up and filled that room with so much energy. It was cool. Sleeping With Sirens, Issues, all of us have been looking forward to the London show because it always seems to be the biggest one. It was amazing."

DID THINGS EVER GET COMPETITIVE BETWEEN YOU AND SWS?
"Each band wants to stand out. Basically we just don't want to put on the same show twice. So, each of us try to do something unique to stand out from the other. We're always – no matter who we're touring with – trying to stand out and do something that we don't think anyone's going to do. But I think there should always be that drive. We support each other, but we also want to put on the biggest show we can."

WHAT WILL YOU BE DOING WHEN YOU GET BACK HOME?
"I'm really looking forward to going back and finishing our new album. That's number one on my list right now – to get back and put those finishing touches on it and start putting out some songs for our fans."

5 MINUTES WITH...
KELLIN QUINN
(SLEEPING WITH SIRENS, *VOCALS*)

HOW DO YOU DEAL WITH THE LAST TWO DAYS OF A MASSIVE TOUR?
"When you first go on tour you're hyped. And then towards the end you hit a little bit of a wall. The biggest challenge for me as a vocalist – or anybody in the band – is to constantly make all of our fans feel like it's new for them every night."

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT GOING HOME?
"Honestly, it's been amazing, it's been an awesome ride, but I'm so ready to go home and see my kid. I've had a little bit of time at home, but I need a significant break. We came from writing a record, to scrapping a record, to writing another record, and I haven't had any decompression time. I just need to chill, eat some ice cream, sit on my couch, watch movies and just be... not a singer for a little bit."

ARE YOU GOING TO MISS THE PIERCE THE VEIL BOYS?
"Yeah. Even in your own band, when you're on tour with someone for so long it's almost like being on tour with your family or your brothers. They're the same. They lift me up and make me feel happy, and they always say funny things to bring you back to normal. They're great at that."

Kellin had a good day in London's telescope shops

Tyler Carter and his smooth R&B face, there

Someone set the toaster too high. *Again...*

RIVAL SONS

PLUS: THE LONDON SOULS

ROUNDHOUSE, LONDON. 01.04.15

KKKKK

RETRO-ROCK KINGS FIND THEMSELVES WITHOUT RIVALS IN LONDON

WORDS: JAMES HICKIE **PHOTOS:** ANDREW TIMMS

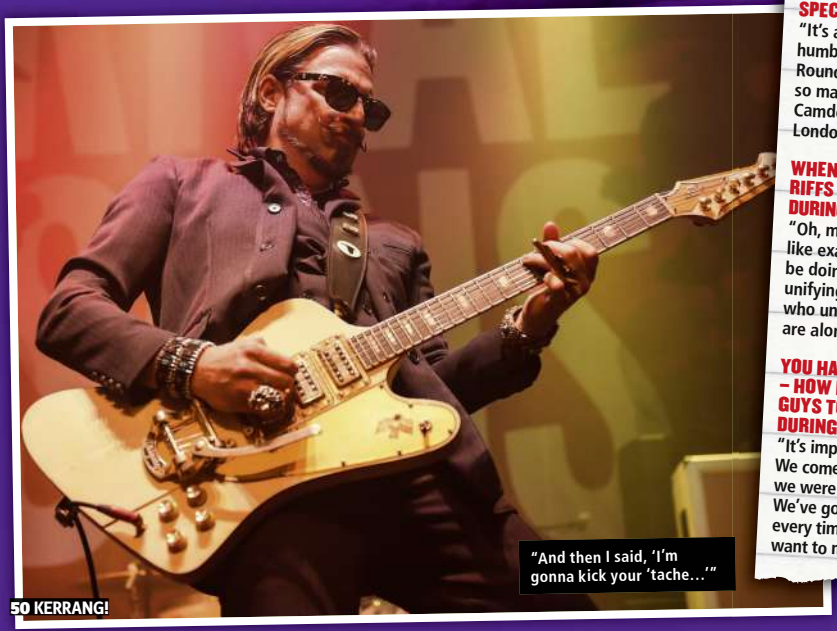
TO DESCRIBE something as 'a horse of a different colour' is to suggest it's another matter altogether. Well, on their equine-referencing Million Mile Ride tour, Rival Sons prove that, in the live arena, they really *are* something else. Not just blokes with a few half-inched retro-rock riffs, but a band who seem genuinely misplaced in time from the golden age of '70s rock. And tonight, they trot home as absolute winners.

Unfortunately, things don't gallop quite so stridently for openers The London Souls, whose dynamic display is undermined by awful sound that cuts out every couple of minutes.

"The Roundhouse. You think about it, then it happens," is RS singer Jay Buchanan's summary of how he's ended up standing in front of 3,000 people in a former train shed, wearing one of the most ridiculous suits we've ever seen. But then they play, and it's everything you love about rock. Manifest Destiny Pt. 1, their electrifying ode to the genocide of Native American Indians, is one of the finest displays of pure, red-blooded rock you'll see in 2015, while the mid-set acoustic section highlights the band's commitment to evolving their set in order to avoid the fatigue of overfamiliarity. And though that suit is *awful*, Jay sounds (and looks) like a proper rockstar, cut from the cloth of Aerosmith's Steven Tyler.

So, are Rival Sons flogging a dead horse looking and sounding like a present from the '70s? Neigh! They're just one of the best live rock'n'roll bands in the world. And it, ahem, suits them perfectly.

Rival Sons never had to worry about someone else turning up in the same outfit



"And then I said, 'I'm gonna kick your 'tache…'"

5 MINUTES WITH... SCOTT HOLIDAY

(RIVAL SONS, *GUITAR*)

SCOTT, THAT WAS SOMETHING SPECIAL. HOW WAS IT FOR YOU?

"It's a great, warm, gratifying, humbling feeling to come to The Roundhouse, a venue that's hosted so many legendary shows. And it's in Camden, which I think is the jewel of London. What can you say?"

WHEN PEOPLE ARE SINGING YOUR RIFFS BACK TO YOU, AS THEY DID DURING TORTURE, HOW DOES IT FEEL?

"Oh, man, it feels like home. It feels like exactly what we're supposed to be doing; everyone is happy and it's unifying. We have very, very good fans who understand what we're doing and are along with us for the ride."

YOU HAD AN ACOUSTIC SECTION – HOW IMPORTANT IS IT FOR YOU GUYS TO HAVE THAT GEARSHIFT DURING THE SHOW?

"It's important for us to grow the show. We come through here quite often; we were only here a few months ago. We've got a lot of returning fans, so every time they come to the shows, we want to make sure it grows."

BLACK PEAKS

PLUS: BROKER

BARFLY, LONDON. 09.04.15

KKKK

BRITISH POST-ROCK REBORN AND READY TO CONQUER

THE BARFLY is hot enough to bake a potato tonight. It's Black Peaks' first headline London show, and it feels like a *moment*, like *something's happening*. Openers Broker herald the occasion with a lot of noise. They may look like a box of odd socks, but there's nothing else mismatched about their precise, mathy hardcore, and tonight, they're nothing less than immense. It must be something they're putting in the beer on the South Coast, because their friends from home, Black Peaks, are colossal, too. Sporting a luxurious moustache, frontman Will Gardner cuts a gallant figure, and with a voice that defines him as half-wolf, half-bird, he assumes control over the whole room instantly. By making all-comers clap along like psychotic seals to Saviour and jump around like lunatic kangaroos to new single Crooks, he makes things fun. Not that such exuberance detracts from the ambition on show. The heavy, silky Drones is Deftones-esque, Glass Built Castles recalls the epic Exit Ten, and such grand texturing means Black Peaks won't be cramming themselves into small spaces for long. They've already outgrown this one.

JOHNNY K

KARNIVOOL

PLUS: MONUMENTS

ROUNDHOUSE, LONDON. 28.03.15

KKKK

AUSTRALIAN PROG-METAL MOB CHUG INTO LONDON

LADIES AND djentlemen, please hold onto your hats, because Australia's finest progessive-metallers, Karnivool, are here to chug you to oblivion. First, though, it's up to some home-grown talent, Monuments, to get things going. They dazzle with more groove than a '70s disco anthem, and riffs big enough to land a plane on. But it's when frontman/Sideshow Bob cosplayer Chris Barretto whips out his sax, to a backdrop of chuggy riffs and technical wizardry, that Monuments become truly monumental. However, tonight belongs to the Aussies, whose live delivery is like that of a Michelin-starred restaurant, with each song being a dish of pure technical brilliance. Frontman Ian Kenny lets the music carry him, with his static stage presence leaving much to be desired, but it's the robust, djenty elegance of Goliath that makes the Karnivool live experience so brilliant. Ending the night on a short ensemble from latest album Asymmetry, the likes of The Refusal are jaw-dropping. Next time the Karnivool comes to town, you'd be a 'Vool to miss them.

JAMES HINGLE



Dani's head massages were less relaxing than expected

5 MINUTES WITH... DANI WINTER-BATES

(BURY TOMORROW, *VOCALS*)

YOU'RE CALLING THIS THE STAGE INVASION TOUR. IS THAT A BIT OF AN OPEN INVITATION?

"Yeah! Last night in Cheltenham, the stage was basically taken over within the first five seconds of the last song. Jason [Cameron, guitar/vocals] had his microphone go down right away, so I had to hold my mic in his face so he could still sing his bits! But that's what we called this tour, so we'll take it on the chin! We're definitely up for it."

WHAT MADE YOU WANT TO RETURN TO SMALL VENUES?

"We've just been playing some of the biggest tours of our lives, including the Kerrang! Tour. As we're currently in the studio, we decided to do these weekender dates in places that could get absolutely wild. We've been around a long time, and the chance to actually play somewhere new like Rugby is a real rarity."

IS IT EASIER TO CONNECT WITH FANS IN THIS SORT OF PLACE?

"I pride myself on being able to do that at any show, but at a small venue it's easier. You're literally face to face with people. On the other hand, that can sometimes make it more awkward. In a bigger venue, if they're not getting into it, at least they're really far away!"



BT's fishing trip was successful. They caught a bass!



So, you're not fond of drums, then, Dani?



The winner of the Simon Neil lookalike contest

BURY TOMORROW

PLUS: DEAD HARTS, WARS

VAULT, RUGBY. 11.04.15

KKKK

BRIT METALCORE KINGS TACKLE THE SMALL VENUES IN RUGBY

WORDS: STEVE BEEBEE **PHOTOS:** IAN COLLINS

HALFWAY THROUGH An Honourable Reign, Bury Tomorrow's Davyd Winter-Bates jumps into the crowd in order to personally "arrange people" for a wall of death. It's not the sort of thing that could have happened during their main stage slot at last year's Download Festival, or in the big halls of the Kerrang! Tour. Not if the band wanted to see their bassist again, anyway. But this back-to-basics return to small venues such as Rugby's 250-capacity Vault encourages moments like this – a level of band-audience connectivity that's hard to replicate elsewhere. Tonight, they blow the bloody doors off.

Even openers Wars, making their hometown debut, are feeling the love. They're similar in style to the headliners, combining raw and clean vocals to good effect. More songs as good as Weathered Eyes will bring them similarly memorable nights. Next, Dead Harts' scathing hardcore is better to watch than listen to – you get the gist within minutes. But with band members being continually reprimanded for hanging off the lighting rig, you just can't look away.

Thankfully, nothing heavy drops from the ceiling during Bury Tomorrow's set – except, of course, for masses of riffs and tons of sing-alongs. Dani Winter-Bates orchestrates it all with the skill of a circus ringmaster, but with a feral passion that's as genuine today as it was at Download. This being the Stage Invasion tour, it lives up to its billing, the crowd join the band (who might secretly wish they'd called it something else) for the finale of Man On Fire. Bury Tomorrow could have played the usual towns, the usual venues, and sold way more tickets and merch, but they've done the opposite – a clear and strong statement about their integrity.



This aerobics class is *ridiculous*





Dead Harts had a great time hanging out



Wars: Chieftain tank just out of shot

REVIEWS

THIS IS THE REVIEW-CEAN

KKKKK = CLASSIC KKKK = EXCELLENT
KKK = GOOD KK = AVERAGE K = POOR



WE ARE THE OCEAN

ARK
(BMG CHRYSALIS)

KKK

WATO REDRAW THEIR PLANS ON EXPERIMENTAL FOURTH ALBUM

THE EXIT of We Are The Ocean's former frontman, Dan Brown, in 2012 made the build-up to their last record, that year's Maybe Today, Maybe Tomorrow, the most keenly watched period in the Essex-based band's now-seven-year history. Fans were torn on how they'd manage as a four-piece, with guitarist Liam Cromby taking centre stage on vocals. The band had people to prove wrong; people to prove right. They couldn't afford to put a foot wrong. And then, despite that mountain of pressure, they delivered what is perhaps their most honed, perhaps most accomplished, record to date.

By contrast, the lead-in to Ark, the band's fourth studio album, was free from such ballooned hype, and has given four clear-headed young men the space and time to experiment with their sound and, importantly, discover what they want WATO as a four-piece to really be about. The answer isn't one many would have seen coming. While MT,MT peeled away the post-hardcore references and Alexisonfire heir-apparents badge that had stuck to WATO since their inception, Ark moves them further still from those roots. Decades further, in fact.

Having hinted at a Sabbath and Zeppelin-heavy influence, the band have delivered a modern rock album soaked in '70s-style psychedelia. There's a weirdness to it; a side we've never seen to the band, while musically it's the most rich and experimental that WATO have ever been. The titular opener quickly reveals its dramatic, celestial bite, evoked by sprawling guitars, theatrical choirs and Liam's still cornerstone vocals. That track takes the new direction to the realms of extremity, but other points of reference include Holy Fire, a boisterous rock ballad that graduated Foo Fighters School with honours. Then, proving that the band haven't completely shaken up their Etch A Sketch, we see the pop hooks of Wild and Hope You're Well added to mix, perhaps the most identifiably WATO songs when held up against their previous canon.

For all this – the sensation that the band are at their most comfortable in years – Ark possesses too few moments that truly grab you and throw you up against a wall. At certain moments the band can be guilty of playing around too much with their new-found style and neglecting a song's overall trajectory. But what Ark does possess is guts. And as WATO wave goodbye to the scene they once helped to create, they draw closer to the arena-scaling sound you feel they're striving for. And with this intriguing platform that they've created to build upon, they've every chance of getting there.

DOWNLOAD: Ark, Holy Fire.
FOR FANS OF: Foo Fighters, You Me At Six.

TOM SHEPHERD



THE INSIDER
TALES FROM THE STUDIO...



LIAM CROMBY
(VOCALS/GUITAR)

YOU TOOK YOUR FIRST BREAK AS A BAND BEFORE THIS RECORD. HOW DID THAT HELP THE PROCESS?
"We took a bit of time out just because we needed to regroup after releasing Maybe Today, Maybe Tomorrow and going straight back out on the road. We didn't really have time to sit down and think about everything that had happened in the last seven years. As well, we wanted to maybe just take a bit more time on writing this album – because obviously the last two were chucked out in quick succession. So, for us it was important to take some time off and really think about what we wanted to do next."

WHY DID YOU DECIDE TO RECORD PARTS OF THE ALBUM LIVE?
"That was something we discussed with our producer, Pete Miles. We wanted to go with a different direction of recording in general. Instead of going into the computer rooms and editing things down to a T, we wanted to make it in more of a classic style – a '70s vibe – like Led Zeppelin, Black Sabbath, they were the bands that really inspired us for this album."

WHEN FIDDLING WITH YOUR SOUND, DO YOU GET ANXIOUS ABOUT WHAT PEOPLE WILL THINK OF THE ALBUM?
"Absolutely. That was definitely something that happened while we were in the studio, and while we were writing and recording. First and foremost we were thinking, 'What are our friends and family going to think of it?' because it was quite a shock for *us*. The thought of what our fans and people in general are going to think of it did play on our minds. But I think the most important thing for us was that we felt like we were doing something really good and really strong."



SIGH

GRAVEWARD
(CANDLELIGHT)

KKKK



MORE IS MORE ON CRACKPOT TOKYO METALLERS' 10TH LP

SIMPLICITY? RESTRAINT? Practicality? In Sigh's world, those aren't qualities – they're cardinal sins. Even by the loopy Japanese black metallers' eccentric standards, however, this overloaded 10th LP is *beyond*. Two and a half years in the making, and featuring over 100 recorded tracks per song, Graveward makes your everyday symphonic metallers sound like broom-cupboard-dwelling DIY bands. Choral operatics? Orchestral flourishes? Retro keyboards? They're all mashed frantically in amongst pockets of swirling prog and biting, blackened metal influence. And a big dose of '*WTF?*'. Owing as much to schlock-soundtrack visionaries Fabio Frizzi, Goblin and John Carpenter as to avant-garde trailblazers Celtic Frost and King Diamond, it's a blend best termed 'cinematic horror-metal'. Atmospheric banger The Forlorn stalks about like Alice Cooper's undead cousin, while bonkers highlight The Casketburner whips from free-jazz to full-bombast like Nightwish with a blood lust. There's so much madness, the slew of cameos (Trivium's Matt Heafy, DragonForce's Fred Leclercq) disappear into the mix. All the while, there's no doubting Sigh's ability to make madness sound so delightfully attractive.

DOWNLOAD: The Tombfiller.
FOR FANS OF: Satyricon, Emperor, Mike Patton.

SAM LAW



HARDCORE SUPERSTAR

HCSS
(GAIN MUSIC)

KKK

GRITTY SWEDES POKE AWAY AT THE SLEAZE-ROCK EMBERS

FOR THIS album, their 10th, Swedish sleazers Hardcore Superstar promised to return to their roots. Given that they never really left them, it hasn't been a difficult journey. That said, the hirsute quartet are pointedly the real deal, despite the fact that they are not hardcore and have never been superstars. They nevertheless continue to run rings around most of their peers, being far more attitude-laced than the more lavish, pretty boy rock of Nordic cousins Reckless Love. Opener Don't Mean Shit is tasty chewing gum metal that'll get stuck between your teeth, while The Cemetery and Glue also swing hard among these enjoyably predictable, old-school pleasures.

DOWNLOAD: Glue.
FOR FANS OF: Guns N' Roses, Buckcherry, Jettblack.

STEVE BEEBEE



THREE DAYS GRACE

HUMAN
(RED UK)

K

INSIPID FIFTH OFFERING FROM CANUCK POST-GRUNGERS

FOR THOSE who don't know, Three Days Grace emerged in the sons-of-Creed boom of the early 2000s. That's not a knock to post-grunge, because when it's good, it's great. When it's bad, however, it's Three Days Grace. The band may have lost vocalist Adam Grontier, replaced by bassist Brad Walst's brother, Matt, but nothing's really changed. In fact, things have got much worse. With overly-earnest verses followed by poor attempts at rousing choruses, again and again, listening to Human is like eating wallpaper paste. The genre has wrongly been a joke among some rock fans but, unfortunately, Three Days Grace show you exactly why. At least Nickelback are fun.

DOWNLOAD: Fallen Angel.
FOR FANS OF: Creed, Theory Of A Deadman, Nickelback.

WILLIAM HUGHES



DIESEL KING

CONCRETE BURIAL
(WHEN WORLDS COLLIDE)

KKK

BURLY BRIT BASTARDS BATTER LIKE BIG, BAD BEHEMOTHS

IF YOU like your metal muscular, sludgy and downright antisocial, then Diesel King are here to help you with throwing your neck out of alignment. Big fans of hardcore derived chunky chuggery, the London quintet are not interested in subtlety. Every track is an exercise in decimating bludgeon, loading every note with as much weight as possible. Thunderous opener Brainhammer makes this abundantly clear, hitting like a truck. But whether they're killing you with the mid-tempo grooves of the title track, or going hell for leather, as on the brief, blistering heads down charge of Mask Of The Leper, Diesel King's commitment to destruction is admirable and awesome. Nothing unleaded about this one.

DOWNLOAD: Concrete Burial.
FOR FANS OF: Crowbar, Hatebreed, Hang The Bastard.

DAN SLESSOR

THE KERRANG! STEREO

THE 10 NEW ROCK TRACKS MELTING OUR EARS!

1 DAYLIGHT
YOUNG GUNS
An ode to YG's favourite Stallone film? Nope. Still great.

2 CREEPING DEATH
STONE SOUR
It's SS covering Metallica. That's all you need to know.



3 IN THE DREAMS OF THE DEAD
TRIBULATION
"Like Watain on a far-out trip. Space-rock for soundtracking black holes."
NICK RUSKELL, ASSOCIATE EDITOR

4 THEY ALL FLOAT DOWN HERE
FOUR YEAR STRONG
The teaser cut from their new album. It's a ripper!

5 WISH
THE XCERTS
Wish for a choon. Get it.



6 MENE
BRAND NEW
"A brand-new Brand New song from their forthcoming, um, brand-new album. Delicious!"
RYAN COOPER, ACTING PRODUCTION EDITOR

7 PLAY DEAD
FINCH
Finch play dead by making loads of noise. Obvs.

8 NEXT TO NOTHING
SUPERHEAVEN
Behold! Grunge, and an office-crashing video!



9 FANGS
FRANK CARTER & THE RATTLESNAKES
"Frank Carter and punch-your-face punk rock kiss and make up."
JOHN LONGBOTTOM, NEWS & ONLINE EDITOR

10 THE ONE
THE DIRTY YOUTH
Yes, the first One from their ace new album. Wahey!



THIRTY SIX STRATEGIES

STRATEGY THREE
(BOSS TUNEAGE)

KKK

HARDCORE VETS TRY A NEW STRATEGY. AND IT'S GOOD

IF YOU check out Thirty Six Strategies because of their bassist, Ian Glasper, formerly of UK hardcore heroes Stampin' Ground, you might come away surprised. Opportunities to bring the mosh are notably thin on the ground here, replaced by sturdily melodic, driving rock. The tunes which make up Strategy Three are so accessible they'd fit as well on the chart-bothering Britrock scene of the '90s as on today's DIY punk bills. However, the most striking elements on display here are the vocals of Marie Vockins, never lacking in grit but also possessing a fearsomely soulful quality – giving this band a shot at greatness.
DOWNLOAD: Black Flies.
FOR FANS OF: Therapy?, Pixies.
OLLY THOMAS



NINKHARSAG

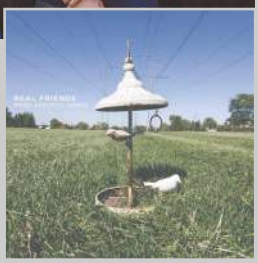
THE BLOOD OF CELESTIAL KINGS
(CANDLELIGHT)

KKKK

CANADIAN RIFFRAGERS TURN UP THE HEAT

NINKHARSAG, THE Sumerian mother-goddess of the highland, specialises in fertility. Ninkharsag, her Liverpudlian black-metal namesakes, specialise in utter desolation. This debut LP unfurls with ragged grandeur, like mountains after a blizzard. After a forest fire. After a nuclear war. The dynamism of Emperor gets melded with the ball-busting blast of Gorgoroth here, then dispensed in nine thunderingly succinct bursts. Severe cuts like The Sicarii and Destroyed By Design are epically violent. And despite veering towards comically po-faced, kvlt territory, the commanding songcraft guarantees chills – even if you're not of a regularly frostbitten persuasion.
DOWNLOAD: Tartarus Unbound.
FOR FANS OF: Emperor, Ulver.
SAM LAW





REAL FRIENDS

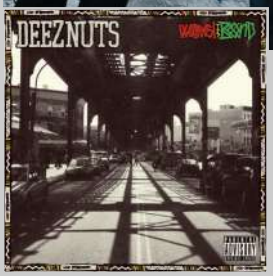
MORE ACOUSTIC SONGS
(FEARLESS)

KKK

EMOTIONAL POP-PUNK MOB MAKE A (VERY) BRIEF ACOUSTIC WHISTLE-STOP

WITH A penchant for sad songs and a sombre approach to pop-punk, it's safe to assume the five dudes in rising pop-punk gang Real Friends spent a lot of their youth listening to The Starting Line. Here, they pay homage to the genre pioneers with a cover of 2007's Island, leaving the Illinois clan with 10 minutes to transform three of their own oldies into acoustic wannabe-hits. Through the delicate strums and hollow transmissions, tracks like Summer are as raw as their original demos, cloaked with the confidence of full-band mode. Like the greatest flings, then, this is fun while it lasts. Which, annoyingly, isn't long.
DOWNLOAD: I Don't Love You Anymore.
FOR FANS OF: The Wonder Years, The Starting Line.
JESSICA BRIDGEMAN





DEEZ NUTS

WORD IS BOND
(CENTURY MEDIA)

KK

MELBOURNE MOSHERS DESPERATELY TRY TO PUT ON THEIR SERIOUS FACES

IF YOU believe the band, Word Is Bond represents nothing short of a seismic change in direction for Deez Nuts; the one-time hardcore party boys apparently now softened, introspective and ready to talk about *feelings*. True enough, the quartet have shed some of the eye-watering knuckle-headedness and phoney gangsterism that characterised 2013's unfathomably atrocious 'Bout It, but arguably haven't taken that genesis quite far enough. So, while there *are* songs here about mainman JJ Peters' tough times with



SATYRICON

LIVE AT THE OPERA
(NAPALM)

KKK

BLACK METAL VETERANS SPEND A NIGHT AT THE OPERA

SATYRICON HAVE never been a band to play by other people's rules. When they took their early black metal sound and condensed it into hard-rocking grooves, they were as reviled as they were revered, but they rightly refused to give a shit. Live At The Opera sees the band take those simple, pummelling grooves and open them out with the help of the Norwegian National Opera Chorus. It's a concept that nods to Metallica's S&M, but with vocal augmentation rather than a full symphonic sweep that changes the songs completely. The result works splendidly, and is more spectacular than Game Of Thrones: The Musical.
DOWNLOAD: Mother North.
FOR FANS OF: Kvelertak, Metallica, Dimmu Borgir.
PAUL TRAVERS



COLISEUM

ANXIETY'S KISS
(DEATHWISH INC)

KKKK

THE POST-PUNK POWER TRIO YOU NEED IN YOUR LIFE

THERE'S A song on Anxiety's Kiss – Coliseum's superb fifth album – that will instantly make you want to form a band. Or quit your current band for a better one. It's called Drums & Amplifiers – a clattering track that sandbags anyone who only harps on about rock's past. '*I wish you'd shut the fuck up!*' roars singer/guitarist Ryan Paterson, as he continues with, '*Give me drums! Give me amplifiers! Give me feedback… Making noise in the basement! Keep your nostalgia!*'. It's Coliseum's manifesto. Fucked Up may hog the glory, but Coliseum work just as hard to drag punk into the future with technicolour songs like We Are The Water. And it sounds phenomenal.
DOWNLOAD: Drums & Amplifiers, We Are The Water.
FOR FANS OF: Fucked Up, Torche.
GEORGE GARNER



drink and drugs, the genuine-emotion to dumb-posturing ratio is still resolutely not in the listener's favour. What's left is 35 minutes of flabby, directionless mosh that never so much as threatens to raise the pulse in the way the most visceral, guts-out hardcore can and should. The Aussies ought to be applauded for their ambition and desire to evolve, but, ultimately, this is a swing and a miss.

DOWNLOAD: Wrong Things Right, Shot After Shot.

FOR FANS OF: Stray From The Path, TRC.

TOMAS DOYLE

MILLENCOLIN

TRUE BREW
(EPITAPH)

KKK

SWEDISH PUNKS SERVE UP THEIR EIGHTH BREW

DESPITE BEING on the boil for 23 years, you'd be wrong to think Millencolin might be getting a little stewed. Here, they prove they're still experienced in the art of infusing ears with fresh, steaming punk rock. But while the music is straightforwardly served, the subject matter isn't. Take the contrast between opener Egocentric Man and first single Sense & Sensibility, for example. The former is an ode to selfishness – '*I love Scrooge but I hate Robin Hood*' – while the latter, all spiralling guitars and rollicking drums, decries the racist political parties in their native Sweden. True Brew proves that Millencolin's minds – and tunes – still race.

DOWNLOAD: Egocentric Man.

FOR FANS OF: NOFX, Anti-Flag.

JAMES HICKIE

KLASSIC ALBUM





ENTER SHIKARI

A FLASH FLOOD OF COLOUR

(AMBUSH REALITY, 2012)



APPROPRIATELY ENOUGH, Enter Shikari's third album swept to the top spot of the album charts on its release like a flash-flood of colour. The neon light of the sleeve was a hint – but not nearly a big enough one – at the vibrant, verdant explosion of music within. After 2009's Common Dreads had marked the St Albans dance-metallers out as one of the most intelligent, creative and forward-thinking bands in the country (both in terms of music and attitude), here they expanded. It was dancier. It was heavier. The social commentary became more of a joyous, positive vibe anyone with a brain and a heart could get into. It remains their finest hour. As they gear up for a landmark show at Download, we should all get ready to scream the album's best line, '*Yabba-dabba do one, son*'. Surely the only Top 10 album to say such a thing.

YOU SEEMED TO MOVE AWAY FROM THE POLITICS ON THIS ALBUM A BIT...

ROU REYNOLDS (*VOCALS*): "Being labelled with the 'p-word', it just made us feel uncomfortable. This album was about perspectives and getting people to step back from everyday life and look around for themselves."

YOU RECORDED IT IN THAILAND. WHAT WAS THAT LIKE? SOUNDS LIKE A HOLIDAY...

"Yeah! We were in this beautiful studio-slash-house in the middle of nowhere. We saw stuff that we'd never seen before, from snakes to all forms of weird, scary insects. There was a typhoon at one point, the skies were just emptying, and after that it was *swarming* with insects everywhere. I'm not sure exactly what it was that brought them out, but you couldn't even walk outside because you'd be walking into a swarm of bugs!"

IS IT TRUE YOU RECORDED SOME PERCUSSION IN A HAUNTED HOUSE?

"Sort of! There was this derelict concrete house in the forest, and it was supposed to be haunted. We took some gear down there one afternoon, waited for it to get dark and recorded all sorts of stuff. We didn't see any ghosts but the recording had some amazing brittle reverb because of the way sounds bounced off the walls."

WHAT DO YOU THINK OF THE RECORD LOOKING BACK ON IT?

"Whenever we're thinking about a new set list, I go back and listen to some of the songs I haven't heard in a while, and I always really enjoy them. To this day, there's very little I would change on the album. It captures a moment, and I'm very happy that it is what it is."

"THERE WERE BUG SWARMS EVERYWHERE!"
ROU REYNOLDS

HEAR IT IN FULL!

KERRANG! RADIO PLAY THE WHOLE ALBUM AT 10PM, APRIL 23!

WORDS: DAN SLESSOR

GIGS

JOIN IN THE CELLABRATION!

FRANK IERO

A FULL HEADLINE TOUR? DON'T MIND IF YOU DO, FRANK...

IT'S GOOD TO SEE YOU OVER HERE AGAIN, FRANK! ARE YOU RARING TO GO?
"I'm so excited that we get to do a *full* UK headline run this time, playing just the one show last year was such a tease, and I can't stand for that tease any longer (*laughs*)!"

IN YOUR MANY YEARS OF TOURING, HAVE YOU EVER ARRIVED AT A VENUE AND IMMEDIATELY WANTED TO LEAVE?
"Absolutely! When you show up to play and there's half a stage and a toilet in the middle of the floor, your only reasonable response is to say, 'What the *fuck* is this (*laughs*)?! Is this a venue or a large jail cell?!' The first time we arrived at The Creepy Crawl in St Louis, alarm bells went off. It was like there's something wrong with this place, it's *evil*, don't touch the walls! But often the ones in shitholes like that are the best!"

FINALLY, ARE YOU DOING THE BUS OR VAN THING WHILE OVER HERE?
"Bus, thank god. I love the UK, but oh my *god*, the seats in your vans are the most uncomfortable things *in the entire world!* I think *Satan himself* carved out these humps in them just so you can't lay down, and he can point and laugh as you try! It's like riding in an iron maiden! Not *with* Iron Maiden, in one (*laughs*)! I think the UK should employ someone to come over there and correct your vans! Please, do this for all the sore dudes in bands, would you?"

WORDS: DAN SLESSOR PHOTO: ANDY GALLAGHER

SUPPORT:
MILK TEETH, THE HOMELESS GOSPEL CHOIR, AXIS OF

DATES: Cardiff Globe April 22, Brighton Haunt 23, O2 Academy2 Oxford 24, London Camden Underworld 28, Portsmouth Wedgewood Rooms 29, London Camden Underworld May 10.

TICKETS AND INFO FOR ALL THESE GIGS ARE AVAILABLE FROM:
ALOUD.COM
buy your tickets from www.aloud.com

KERRANG! DAY
APRIL 22


BELFAST: Arcane Roots

BELFAST UFO (Limelight)
BELFAST ARCANE ROOTS, BLACK PEAKS, GALLERY CIRCUS, SOLEMN SUN (Sub)
BIRMINGHAM WHILE SHE SLEEPS, CANCER BATS, HUNDREDTH, OATHBREAKER (Institute)
BRIGHTON LOWER THAN ATLANTIS, WE ARE THE OCEAN, PVRIS (Concorde 2)
BRIGHTON DEVIL SOLD HIS SOUL, DEAD HEARTS, WHEN WE WERE WOLVES (Green Door Store)
BRISTOL AMPLIFIER, BLACK MOTH (Exchange)
BRISTOL TURBOWOLF, DOLOMITE MINOR, HYENA (Marble Factory)
CARDIFF FRNKIERO ANDTHE CELLABRATION, MILK TEETH, THE HOMELESS GOSPEL CHOIR, AXIS OF (Globe)
GLASGOW THE EARLY NOVEMBER, YOU BLEW IT!, A GREAT BIG PILE OF LEAVES (King Tut's)
LIVERPOOL PRONG, HARK (O2 Academy2 Liverpool)
LONDON BLUES PILLS (O2 Academy Islington)
MANCHESTER THE BIRTHDAY MASSACRE (Academy)
MANCHESTER THE SWELLERS, ONLY RIVALS (Sound Control)
NEWCASTLE WILLIAM CONTROL, ASHESTOANGELS (Globe)
NORTHAMPTON THE XCERTS, HEYROCCO (Roadmender)
OXFORD THE INTERRUPTERS (O2 Academy2 Oxford)

THURSDAY
APRIL 23

BRIGHTON FRNKIERO ANDTHE CELLABRATION, MILK TEETH, THE HOMELESS GOSPEL CHOIR, AXIS OF (Haunt)
BRISTOL THEORY OF A DEADMAN, BEASTS (Bierkeller)
BRISTOL GNARWOLVES, THE SMITH STREET BAND, DRUGCHURCH (Fleece)
BRISTOL THE INTERRUPTERS (Thekla)
CARDIFF BLUES PILLS (Globe)
EXETER THE XCERTS, HEYROCCO (Cavern)
EXETER BURY TOMORROW, CREEPER (Phoenix)
GLASGOW THE SWELLERS, ONLY RIVALS (Audio)
GLASGOW THERAPY? (Oran Mor)
HIGH WYCOMBE DECADE (Bucks Student Union)
LONDON ME VS HERO (Barfly, Camden)

CANCER BATS / WHILE SHE SLEEPS

To celebrate this co-headliner, Liam Cormier and Loz Taylor share their gnarliest tour memories...


The Jesus-haired frontman tour 2015

BLOOD!
LOZ TAYLOR, WHILE SHE SLEEPS: "Mat [Welsh, guitar] jumped straight into a metal bar – and I've never seen so much blood come out of someone's face! It looked like he was standing in for Dillinger – *all of them*!"
LIAM CORMIER, CANCER BATS: "I was swinging the mic around, the cord got caught and it came back and smashed me in the face. I was so pumped, I didn't feel the pain, and I was headbanging blood on all the kids at the front!"

BLIZZARDS!
LOZ: "On Warped Tour one day, there was almost a hurricane. We were playing in gale-force winds and torrential rain!"
LIAM: "We were the only car driving through a blizzard in eastern Canada. We got to the venue and people were like, 'I can't believe you made it! It's not even safe for the *snowploughs* to be out there!'"

BLUNDERS!
LIAM: "On a stage in Italy I didn't see there was a small gap between some planks, just big enough for a person to fall in... and with all the smoke in there, I walked straight into it!"
LOZ: "Mat fell off the stage at [London's] Roundhouse. He put his foot up on the monitor, it slipped and he fell headfirst – and the monitor followed him down, it was a total cartoon moment!"

SUPPORT:
HUNDREDTH, OATHBREAKER

DATES: Birmingham Institute April 22, Manchester Ritz 23, Norwich UEA 24, Newcastle University 28, O2 ABC Glasgow 29, London Kentish Town Forum 30.

WORDS: DAN SLESSOR

LONDON PRONG, HARK (O2 Academy Islington)
MANCHESTER THE EARLY NOVEMBER, YOU BLEW IT!, A GREAT BIG PILE OF LEAVES (Deaf Institute)
MANCHESTER WHILE SHE SLEEPS, CANCER BATS, HUNDREDTH, OATHBREAKER (Ritz)
MILTON KEYNES DEVIL SOLD HIS SOUL, DEAD HEARTS, WHEN WE WERE WOLVES (Craufurd Arms)
NORWICH LOWER THAN ATLANTIS, WE ARE THE OCEAN, PVRIS (Epic Studios)
WHITBY THE BIRTHDAY MASSACRE, ABNEY PARK, THE RED PAINTINGS, ASHESTOANGELS (Goth Weekend)
WINCHESTER SHAWN SMITH (Railway Inn)
WOLVERHAMPTON AMPLIFIER, BLACK MOTH (Slade Rooms)

FRIDAY
APRIL 24


LEEDS: The Swellers

BIRMINGHAM THE BIRTHDAY MASSACRE (Institute)
BOURNEMOUTH BURY TOMORROW, CREEPER (Sound Circus)
BRISTOL SHAWN SMITH (Folk House)
BRISTOL PRONG, HARK (O2 Academy Bristol)
GLASGOW UFO (O2 ABC Glasgow)
LEEDS THE SWELLERS, ONLY RIVALS (Key Club)
LONDON WILLIAM CONTROL, ASHESTOANGELS (Boston Music Rooms, Tufnell Park)
LONDON MAN OVERBOARD, MOOSE BLOOD, HOSTAGE CALM, ROAM (O2 Academy Islington)
MANCHESTER BLUES PILLS (Club Academy)
MANCHESTER AMPLIFIER, BLACK MOTH (Gorilla)
MANCHESTER SUMO CYCO (Retro Bar)
MANCHESTER DEVIL SOLD HIS SOUL, DEAD HEARTS, WHEN WE WERE WOLVES (Sound Control)
NEWCASTLE THERAPY? (Academy)
NORWICH WHILE SHE SLEEPS, CANCER BATS, HUNDREDTH, OATHBREAKER (UEA)
OXFORD FRNKIERO ANDTHE CELLABRATION, MILK TEETH, THE HOMELESS GOSPEL CHOIR, AXIS OF (O2 Academy2 Oxford)
SHEFFIELD ARCANE ROOTS, BLACK PEAKS, GALLERY CIRCUS, SOLEMN SUN (Corporation)
SHEFFIELD THEORY OF A DEADMAN, BEASTS (Leadmill)
SOUTHAMPTON GNARWOLVES, THE SMITH STREET BAND, DRUG CHURCH (Joiners)
WOLVERHAMPTON THE EARLY NOVEMBER, YOU BLEW IT!, A GREAT BIG PILE OF LEAVES (Slade Rooms)
WREXHAM ALLUSONDRUGS (Focus Wales Fest)

SATURDAY
APRIL 25

BRIGHTON BURY TOMORROW, CREEPER (The Haunt)
BRISTOL SKINDRED, WHILE SHE SLEEPS, CANCER BATS, A GREAT BIG PILE OF LEAVES, ALLUSONDRUGS, ASHES, AS IT IS, BAD SIGN, BLACK PEAKS, BRAWLERS, CALABRESE, CITY OF SHIPS, DEAD!, DEAD HARTS, DECADE, DEVIL SOLD HIS SOUL, THE EARLY NOVEMBER, FRNKIERO ANDTHE CELLABRATION, HACKTIVIST, HUNDREDTH, IDIOM, JOHN COFFEY, JPNGRLS, JUNIUS, MC LARS, MONUMENTS, MONARKS, OATHBREAKER, OCEANS ATE ALASKA, ROLO TOMASSI, THE SWELLERS, SYREN CITY, TELLISON, THE THOMAS NICHOLAS BAND, TIM VANTOL, TUSKENS, WHEN WE WERE WOLVES, THE XCERTS, YOU BLEW IT!, ZOAX (Hit The Deck festival @ various venues)
CARDIFF MAN OVERBOARD, MOOSE BLOOD, HOSTAGE CALM, ROAM (Clwb Ifor Bach)
COVENTRY THERAPY? (Kasbah)
DUBLIN BLUES PILLS (Voodoo Lounge)
GLASGOW THE EXPLOITED, THE DAMNED, ANGELIC UPSTARTS, ANTI-NOWHERE LEAGUE, UK SUBS (Scotland Calling Festival @ O2 ABC Glasgow)
LEICESTER SUMO CYCO (Shed)
LIVERPOOL THE INTERRUPTERS (O2 Academy2 Liverpool)
LONDON AMPLIFIER (Desert Fest @ Jazz Cafe)
LONDON GNARWOLVES, THE SMITH STREET BAND, DRUG CHURCH (Dome, Tufnell Park)
LONDON THE BIRTHDAY MASSACRE (Garage, Islington)
MANCHESTER WILLIAM CONTROL, ASHESTOANGELS (Satan's Hollow)
NEWCASTLE UFO (O2 Academy Newcastle)

SUNDAY
APRIL 26

BIRMINGHAM SHAWN SMITH (Hare & Hounds)
BIRMINGHAM THE INTERRUPTERS (O2 Academy2 Birmingham)
BRISTOL MAN OVERBOARD, MOOSE BLOOD, HOSTAGE CALM, ROAM (Exchange)
BRISTOL THE BIRTHDAY MASSACRE (The Fleece)
GLASGOW GNARWOLVES, THE SMITH STREET BAND, DRUG CHURCH (Audio)
GLASGOW THEORY OF A DEADMAN, BEASTS (O2 ABC Glasgow)
LEEDS UFO (O2 Academy Leeds)
LONDON SUMO CYCO (Barfly, Camden)
MANCHESTER ME VS HERO (Sound Control)
MILTON KEYNES ARCANE ROOTS, BLACK PEAKS, GALLERY CIRCUS, SOLEMN SUN (Craufurd Arms)
NOTTINGHAM SKINDRED, WHILE SHE SLEEPS, CANCER BATS, A GREAT BIG PILE OF LEAVES, ALLUSONDRUGS, AN EMPIRE WILL FALL, ASHES, AS IT IS, BAD SIGN, BLACK PEAKS, BRAWLERS, CALABRESE, CITY OF SHIPS, DEAD!, DEAD HARTS, DECADE, DEVIL SOLD HIS SOUL, THE EARLY NOVEMBER, FRNKIERO ANDTHE CELLABRATION, HACKTIVIST, HUNDREDTH, IDIOM, JOHN COFFEY, JPNGRLS, JUNIUS, MC LARS, MONUMENTS, OATHBREAKER, OCEANS ATE ALASKA, ROLO TOMASSI, THE SWELLERS, TELLISON, THE THOMAS NICHOLAS BAND, TIM VANTOL, WHEN WE WERE WOLVES, THE XCERTS, YOU BLEW IT!, ZOAX (Hit The Deck festival @ various venues)
PLYMOUTH ASTROID BOYS (Tiki Bar)
SOUTHAMPTON AMPLIFIER, BLACK MOTH (Talking Heads)
WHITBY THE DAMNED, WILLIAM CONTROL, DOCTOR & THE MEDICS, PUSSYCAT AND THE DIRTY JOHNSONS (Goth Weekend)

MONDAY
APRIL 27

BELFAST BLUES PILLS (Limelight 2)
BIRMINGHAM TELLISON (Rainbow)
BRIGHTON AMPLIFIER, BLACK MOTH (Haunt)
CARDIFF ASTROID BOYS (Clwb Ifor Bach)
LONDON THE SWELLERS, ONLY RIVALS (Dome, Tufnell Park)
LONDON THE INTERRUPTERS (O2 Academy2 Islington)
MANCHESTER THEORY OF A DEADMAN, BEASTS (Academy 2)
MANCHESTER GNARWOLVES, THE SMITH STREET BAND, DRUGCHURCH (Gorilla)
MANCHESTER SHAWN SMITH (Sound Control)
SHEFFIELD WILLIAM CONTROL, ASHESTOANGELS (South Sea Live)
SWINDON DECADE (Victoria)
TUNBRIDGE WELLS TIM VANTOL (Forum)

TUESDAY
APRIL 28

BIRMINGHAM THEORY OF A DEADMAN, BEASTS (Library @ Institute)
BRIGHTON THE SWELLERS, ONLY RIVALS (Hope)
BRISTOL RAKETKANON (Stag & Hounds)
CHESTER DECADE (Live Rooms)
COLCHESTER ARCANE ROOTS, BLACK PEAKS, GALLERY CIRCUS, SOLEMN SUN (Arts Centre)
GLASGOW TELLISON (Attic Bar)

LOCAL HEROES
SHINING THE SPOTLIGHT ON THE UK'S UNSIGNED TALENT!



THIS WEEK!



WITH GHOSTS

FROM: Swindon.
WE ARE: Nathan Gregory (vocals/guitar), Louis Lambourne (guitar), Ben Brunt (bass), Josh Rankin (drums).
FAVOURITE BANDS: blink-182, Go Radio, Motion City Soundtrack, Mayday Parade, Craig David, Architects, Hit The Lights, Katy Perry, Mallory Knox, Taylor Swift.
WE SOUND LIKE...: "Two table spoons of pop, 500ml of rock and 150g of pop-punk."
PEOPLE SHOULD CHECK US OUT 'CAUSE...: "Our music will mend your broken heart and make your dreams come true. Also… you might just like us."
CATCH US AT: Swindon Vic Inn April 26 (with Eva Plays Dead).
MORE INFO AT: Facebook.com/withghostsuk and @withghosts_uk

ARE YOU AND YOUR BANDMATES LOCAL HEROES? IF SO, WE WANT TO HEAR FROM YOU! EMAIL YOUR ANSWERS TO THE QUESTIONS ABOVE TO GIGS@KERRANG.COM, AND DON'T FORGET TO ATTACH A PHOTO OF YOUR BAND. SIMPLY PUT 'LOCAL HEROES' AND YOUR BAND NAME IN THE SUBJECT HEADER AND YOU COULD BE APPEARING IN THIS VERY SLOT VERY SOON...

GLASGOW BLUES PILLS (Cathouse)
GLASGOW SHAWN SMITH (Classic Grand)
GLASGOW AND SO I WATCH YOU FROM AFAR (King Tut's)
LEICESTER MAN OVERBOARD, MOOSE BLOOD, HOSTAGE CALM, ROAM (Scholar Bar)
LEICESTER GNARWOLVES, THE SMITH STREET BAND, DRUG CHURCH (Sound House)
LONDON ASTROID BOYS (Barfly, Camden)
LONDON FRNKIERO ANDTHE CELLABRATION, , MILK TEETH, THE HOMELESS GOSPEL CHOIR, AXIS OF (Underworld, Camden)
MILTON KEYNES TIM VANTOL (Craufurd Arms)
NEWCASTLE WHILE SHE SLEEPS, CANCER BATS, HUNDREDTH, OATHBREAKER (University)
NORWICH THE EARLY NOVEMBER, YOU BLEW IT!, A GREAT BIG PILE OF LEAVES (Epic Studios)
NOTTINGHAM UFO (Rock City)
SOUTHAMPTON WILLIAM CONTROL, ASHESTOANGELS (Joiners)

For free inclusion, e-mail your gig/festival details to: Gigs@kerrang.com
Please include: 1. DATE 2. CITY 3. VENUE 4. BAND (+band genre) 5. SUPPORT BANDS or FESTIVAL INFO. No attachments!
Note: If any of these details are missing, listing will not be included.
Deadline is 15 days previous to Kerrang! issue dates.



GO SEE! HIT THE DECK FESTIVAL

LINE-UP: SKINDRED, WHILE SHE SLEEPS, CANCER BATS, AS IT IS, BRAWLERS, DEAD!, FRNKIERO ANDTHE CELLABRATION, THE XCERTS AND LOADS MORE!
DATES: BRISTOL VARIOUS VENUES APRIL 25, NOTTINGHAM VARIOUS VENUES 26.

STOP RIGHT THERE, SKINDRED! Consider yourselves busted by the Kerrang! graffiti police. Only joking. We would, of course, make them grab a bucket and sponge to wash that Popeye right off the wall, but fortunately for them they've got places to be this weekend. More specifically, Bristol and Nottingham for Hit The Deck festival. And with the help of As It Is, Brawlers, Dead!, The Xcerts and loads more, they'll be kicking off festival season in style. Unless they're too busy painting walls with their new pal Banksy...



PHOTO: TOM MARTIN

JUST ANNOUNCED!



WETHERSPOON DWELLING: Brand New

ATTENTION THIEVES
Birmingham Asylum II May 29, Swansea Scene 31, O2 Academy2 Newcastle June 1, Glasgow Broadcast 2, Hull O'Rileys 3, Sheffield Corporation 5, Reading Bowery District 6, Norwich Owl Sanctuary 7, Southampton Joiners 8. Support: Acoda (except May 30), Press To Meco (except June 2 and 8).

BRAND NEW
Manchester Concert Hall June 1, Glasgow Art School 2, Birmingham Glee Club 3, London Brooklyn Bowl 4. Support: Dinosaur Pile-Up.

CAMDEN ROCKS
Latest additions: Little Comets, Sonic Boom Six. London Camden various venues May 30.

CLUTCH
Dublin Olympia Theatre November 20, Belfast Limelight 21.

CONAN
Edinburgh Bannermans June 5, Birmingham Oobleck 6, Cardiff Moon 7, Plymouth Tiki Bar 8, Bristol Exchange 9, Brighton Green Door 10, Colchester Arts Centre 11, Ramsgate Music Hall 12, Leeds Brudenell Social Club 13, Manchester Roadhouse 14, Glasgow Audio 15.

DELAIN
Bristol Marble Factory October 22, Birmingham Institute Library 23, Manchester Academy II 24, London O2 Academy Islington 25.

DEATH CAB FOR CUTIE
O2 Academy Glasgow November 2, Manchester Academy 3, London O2 Academy Brixton 4, O2 Academy Birmingham 5.

DOWNLOAD FESTIVAL
Latest additions: 36 Crazyfists, Antemasque, Blues Pills, Carcass, Chunk! No, Captain Chunk!, Colour Of Noise, Corrosion Of Conformity, EofE, Fidlar, Funeral For A Friend, Get Hot, Krokodil, Like A Storm, LTNT, Malefice, September Mourning, Suicidal Tendencies, The Lounge Kittens, The Qemists, The Struts, The Wild Lies, Three Days Grace, Upon A Burning Body, Von Hertzen Brothers, Yellowcard. Donington Park June 12 – 14.

FRANK CARTER & THE RATTLESNAKES
Dates added: Glasgow Ivory Blacks June 4, Carlisle Brickyard 5, Manchester Star & Garter 6, Bristol Fleece 8, St Albans Horn 9, Southampton Joiners 10.

FURY FEST
Latest additions: Decade, Smile And Burn, These Minds, Oh Pioneer, Calls

GLASTONBURY

LATEST ADDITIONS: Enter Shikari, Motörhead, Death Cab For Cutie, Death From Above 1979, Modestep

DATE: Pilton Worthy Farm June 24 – 28.

Landing, Pavilions, Diamond Days, Black Diamond, Hometown. Liverpool Arts Club May 2 – 3.

PALM READER
Swansea Scene May 18, Brighton Hope 19, Bristol Exchange 20, Southampton Avondale House 21. Support: Artemis.

READING & LEEDS
Latest additions: The Gaslight Anthem, Against Me!, Feed The Rhino, Modestep, FIDLAR, BABYMETAL, Twin Atlantic, Twenty One Pilots, Nothing But Thieves, Modern Baseball, The Bots, The Smith Street Band, Atreyu, PVRIS, Black Peaks, The One Hundred, Frank Carter & The Rattlesnakes, Turbowolf, Moose Blood, Queen Kwong, Hawk Eyes, Single Mothers. Reading Richfield Avenue and Leeds Bramham Park August 28 – 30.

TIGERS JAW
Southampton Joiners August 5, Bristol Exchange 6, Kingston Fighting Cocks 7, London Tuffnell Park Dome 8, Norwich Owl Sanctuary 19, Derby Venue 20, Leeds Brudenell Social Club 21, Glasgow Audio 22, Manchester Sound Control 23. Support: Foxing.

UNCLE ACID & THE DEADBEATS
Bristol Fleece November 18, Manchester Gorilla 19, Dublin Whelan's 20, Belfast Limelight II 21, Glasgow Cathouse 22, O2 Academy2 Newcastle 24, Nottingham Rescue Rooms 25, London King's Cross Scala 26.

Tickets for all K! gigs are available from:

ALOUD.COM
buy your tickets from www.aloud.com

5 SECONDS OF SUMMER
Dublin O2 Arena May 28, Belfast Odyssey Arena 30, Glasgow SSE Hydro June 1, Newcastle Metro Radio Arena 2, Leeds First Direct Arena 3, Birmingham NIA 5 – 6, Cardiff Motorpoint Arena 7, Manchester Phones 4u Arena 9, Liverpool Echo Arena 10, London SSE Arena Wembley 12 – 14.

2000TREES FESTIVAL
Line-Up: Alkaline Trio, Deaf Havana, Kerbdog, Pulled Apart By Horses, Arcane Roots, Rob Lynch, Big Sixes, Allusondrugs, Nothing But Thieves, &U&I, Solemn Sun, Milk Teeth, Bury Tomorrow, Young Guns, Defeater, The Skints, Fort Hope, Boston Manor, Sam Russon, The Lion & The Wolf, Hacktivist. Cheltenham Upcote Farm July 9 – 11.

AC/DC
Glasgow Hampden Park June 28, Dublin Aviva Stadium July 1, London Wembley Stadium 4.

ALL TIME LOW
Edinburgh Corn Exchange August 25. Support: Neck Deep.

ALLUSONDRUGS
London Camden Black Heart May 12, Kingston Cricketers 15, Birmingham Wagon & Horses 16.

A LOSS FOR WORDS
Margate Westcoast Bar June 3, Bristol Exchange 4, Glasgow Ivory Blacks 5, Sheffield Corporation 6, London Camden Underworld 7.

AMERICAN NIGHTMARE
London Camden Electric Ballroom April 29.

AND SO I WATCH YOU FROM AFAR
Glasgow King Tut's April 28, Manchester Gorilla 29, Bristol Marble Factory 30, London Islington Assembly Hall May 1.

ARCANE ROOTS
Belfast Sub April 22, Sheffield Corporation 24, Edinburgh Mash House 25, Milton Keynes Craufurd Arms 26, Colchester Colchester Arts Centre 28, Brighton Sticky Mike's Frog Bar 29, Cambridge Portland Arms 30, Birmingham Institute Temple May 1, Leeds Live At Leeds Festival 2, York Fibbers 3, Liverpool Arts Club 5, O2 Academy2 Oxford 7, Nottingham Bodega 8, Manchester Deaf Institute 9, Newcastle Think Tank? 10, Glasgow King Tut's 12, Chester Live Rooms 13, Bristol Exchange 14, Tunbridge Wells Forum 15, Norwich Waterfront Studio 17, Exeter Cavern 19, Reading Bowery District 20, Guildford Boileroom 21, London Oslo 22 – 23. Support: Black Peaks, Gallery Circus, Solemn Sun.

AS IT IS / THIS WILD LIFE
Kingston Fighting Cocks May 9, Southampton Joiners 10, Cardiff Clwb Ifor Bach 11, Reading Bowery District 12, London Highbury Garage 13, Norwich Epic Studios 14, O2 Academy2 Liverpool 16, O2 Academy2 Newcastle 17, Glasgow King Tut's 18, Manchester Sound Control 19, O2 Academy2 Oxford 21, Yeovil Westlands 22. Support: Seaway, Boston Manor.

ATREYU
London Camden Underworld April 29.

BAD RELIGION
Manchester Ritz August 3, O2 Academy Leeds 4, Birmingham Institute 5, O2 Academy Bristol 7, London Kentish Town Forum 8. Support: Snuff.

BEARTOOTH
Reading Bowery District May 18, Bournemouth Anvil 19, Northampton Roadmenders 20, Carlisle Brickyard 21, Edinburgh Studio 24 22. Support: The Color Morale, Dead Harts.

BLACK STONE CHERRY
Glasgow Garage June 11, Cork Pavilion 15, Dublin Academy 16, Belfast Ulster Hall 17.

BLOODSTOCK OPEN AIR
Line-up: Black Label Society, Napalm Death, Wolf, Trivium, Rob Zombie, Within Temptation, Opeth, Ihsahn, Cannibal Corpse, Sepultura, Death DTA, Dark Angel, Nuclear Assault, Orange Goblin, 1349, Armored Saint, Overkill, Ensiferum, Belphegor, Sabaton, Agalloch, Enslaved, Korpiklaani, Pro-pain, Delain, Fleshgod Apocalypse, Battalion, Mordred, Destrage, Godflesh, Conan, Bast, Planet Of Zeus, Dirty Sanchez' Pritchard vs Dainton, Ethereal, Lawnmower Deth, Oaf, Saille, Arnocorps, Reign Of Fury, Metaprism, Desecration, Red Rum, I Am I, Hang The Bastard, Re-Animator, Fire Red Empress, Hexis, Jettblack, Dead Label. Derbyshire Catton Park August 6 – 9.

BURY TOMORROW
Exeter Phoenix April 23, Bournemouth Sound Circus 24, Brighton Haunt 25. Support: Creeper.

CARTEL
London O2 Academy Islington May 22.

CIRCA SURVIVE / RX BANDITS
Brighton Haunt May 18, Leeds Key Club 19, O2 Academy2 Newcastle 20, O2 ABC2 Glasgow 21, Nottingham Rock City Basement 22, O2 Academy2 Birmingham 23, Manchester Sound Control 25, Bristol Marble Factory 26, Southampton Engine Rooms 27, London Camden Electric Ballroom 28. Support: From Indian Lakes.

COMEBACK KID
London Highbury Garage May 22. Support: Bane.

DAMNATION FESTIVAL
Line-up: At The Gates. Leeds University Union November 7.

DEAD KENNEDYS
Manchester Ritz June 21, O2 Academy Bristol 22, O2 Academy2 Birmingham 23, Glasgow King Tut's 25, O2 Academy2 Liverpool 26, London O2 Empire Shepherd's Bush 27.

DEATH CAB FOR CUTIE
London O2 Empire Shepherd's Bush June 8 – 10.

DECADE
High Wycombe Bucks SU April 23, Swindon Victoria 27, Chester Live Rooms 28, Leicester Cookie 29, Plymouth Tiki Bar 30. Support: Scouts.

DECAPITATED
UK Techfest @ Newark Showground, Newark-on-Trent July 9 – 13.

DEFEATER
Bristol Marble Factory July 7, Birmingham Oobleck 8, Edinburgh Studio 24 9.

DEF LEPPARD / WHITESNAKE
Dublin 3Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19. Support: Black Star Riders.

DEVIL SOLD HIS SOUL
Brighton Green Door Store April 22, Milton Keynes Craufurd Arms 23, Manchester Sound Control 24, Leeds Key Club 30, Glasgow Classic

Grand May 1, Wrexham Central Station 2, Norwich Epic Studios 3, London 100 Club 4. Support: Dead Harts, When We Were Wolves.

DIR EN GREY
London O2 Academy Islington May 23 – 24.

DOWNLOAD
Line-up: Slipknot, Muse, Kiss, Judas Priest, Faith No More, Mötley Crüe, Five Finger Death Punch, A Day To Remember, Slash Featuring Myles Kennedy & The Conspirators, Black Stone Cherry, Marilyn Manson, Enter Shikari, Black Veil Brides, Lamb Of God, Billy Idol, Rise Against, Parkway Drive, Hollywood Undead, Clutch, Body Count, Eagles Of Death Metal, Godsmack, Mallory Knox, Motionless In White, Madball, Every Time I Die, DragonForce, Backyard Babies, Crown The Empire, Northlane, H.E.A.T, Andrew W.K., We Are Harlot, King 810, Ace Frehley, All That Remains, Bombus, Black Star Riders, Blood Youth, Chelsea Grin, Creeper, Defeater, Evil Scarecrow, Fearless Vampire Killers, Gnarwolves, Hands Like Houses, Hellyeah, In Flames, L7, Stray From The Path, Testament, Thunder, Aaron Keylock, Allusondrugs, American Fangs, Apocalyptica, Beartooth, Blackberry Smoke, Butcher Babies, Cavalera Conspiracy, Code Orange, Counterparts, Crobot, Dead Daisies, Decade, Dolomite Minor, Emp!re, Fightstar, Ghost Town, God Damn, Heart Of A Coward, Hey! Hello!, Hyena, Iconic Eye, In Hearts Wake, Insomnium, Love Zombies, Modestep, New Years Day, The One Hundred, The Pink Slips, Pop Evil, Purson, ROAM, Rival State, September Mourning, Sirens In The Delta, The Sword, Sylosis, Trash Boat. Donington Park June 12 – 14.

ENTER SHIKARI
Bristol Motion Club June 12.

FAITH NO MORE
O2 Academy Glasgow June 14, London Camden Roundhouse 17.

THE FALL OF TROY
O2 Academy2 Liverpool August 16, O2 Academy2 Newcastle 17, Edinburgh Studio 24 18, London Camden Electric Ballroom 19, Manchester Gorilla 20, Nottingham Rescue Rooms 22. Support: Rolo Tomassi.

FALL OUT BOY
Leeds First Direct Arena October 3, Aberdeen AECC GE Oil & Gas Arena 4, Birmingham Barclaycard Arena 6, Cardiff Motorpoint Arena 7, Manchester Arena 9, Bournemouth International Centre 10, London SSE Arena Wembley 11 – 12.

FINCH
Glasgow Garage May 27, Newcastle University 28, O2 Academy2 Manchester 29, Norwich Waterfront 31, Brighton Concorde II June 1, London Camden KOKO 2, Bristol Marble Factory 3. Support: Fort Hope, Only Rivals.

FOO FIGHTERS
Sunderland Stadium Of Light May 25, Manchester Emirates Old Trafford 27, London Wembley Stadium June 19 – 20, Edinburgh BT Murrayfield Stadium 23. Support: Iggy Pop, Royal Blood (June dates only).

FRANK CARTER & THE RATTLESNAKES
London Sang Bleu May 14.

FRNKIERO ANDTHE CELLABRATION
Cardiff Globe April 22, Brighton Haunt 23, O2 Academy2 Oxford 24, London Camden Underworld 28, Portsmouth Wedgewood Rooms 29, London Camden Underworld May 10.

GALLOWS
Glasgow Cathouse May 22, London Highbury Garage 26, Manchester Sound Control 27. Support: Baby Godzilla.

THE GET UP KIDS
Manchester Deaf Institute August 13, Nottingham Rescue Rooms 14, Leeds Key Club 16, Edinburgh Studio 24 17.

GHOSTFEST
Line-up: Hatebreed, Despised Icon. Leeds University September 5, Bristol Motion 6.

GLASTONBURY
Line-up: Foo Fighters. Pilton Worthy Farm June 24 – 28.

GNARWOLVES / THE SMITH STREET BAND
Bristol Fleece April 23, Southampton Joiners 24, London Tufnell Park Dome 25, Glasgow Audio 26, Manchester Gorilla 27, Leicester Soundhouse 28. Support: Drug Church.

HEAVEN'S BASEMENT
Cardiff Globe May 27, Tunbridge Wells Forum 28, Sheffield Corporation 29. Support: Glamour Of The Kill, Ashes.

HENRY ROLLINS
Bristol St George's January 10, 2016, Newcastle Tyne Theatre 11, Manchester Bridgwater Hall 12, London Barbican 14, Birmingham Town Hall 15, London Barbican 16, O2 Academy Glasgow 18.

HEVY FESTIVAL
Line-up: Coheed And Cambria, Thrice, The Dillinger Escape Plan, Monuments, Vales, Grader, Up River, OHHMS, Collisions, Baby Godzilla, Black Tusk, The Colour Line, Continents, Creeper, Fathoms, Fort Hope, The Get Up Kids, Hacktivist, Touché Amoré, Wraiths, The Fall Of Troy, Judge, Ignite, A Wilhelm Scream, Teenage Bottle Rocket, Arcane Roots, Crooks, Broken Teeth, Hang The Bastard, Black Peaks, Blood Youth, Trash Boat, Youth Man, Press To Meco. Port Lympne Wild Animal Park August 14 – 15.

HIT THE DECK
Line-up: Skindred, While She Sleeps, Cancer Bats, frnkiero andthe cellabration, The Xcerts, Hacktivist, MC Lars, Brawlers, Black Peaks, Tellison, Oceans Ate Alaska, Oath Breaker, Hundredth, Calabrese, Bad Sign, A Great Big Pile Of Leaves, Allusondrugs, Ashes, As It Is, Beasts, City Of Ships, Dead!, Dead Hearts, Decade, Devil Sold His Soul, The Early November, Idiom, Junius, Rolo Tomassi, The Swellers, Thomas Nicholas Band, Tim Vantol, When We Were Wolves, You Blew It!, ZOAX. Bristol April 25, Nottingham 26.

IMPERICON FESTIVAL
Line-up: Deez Nuts, Adept, The Ghost Inside, Whitechapel, Suicide Silence, Stick To Your Guns, Carnifex, Being As An Ocean, Ingested, Desolated Inc. Manchester Academy May 4.

INME
Manchester Sound Control May 4, Glasgow Audio 5, Liverpool Arts Club 6, Cardiff Globe 7, Bristol Exchange 8, London Borderline 10, Milton Keynes Craufurd Arms 11, Nottingham Rock City Basement 12, Norwich Waterfront Studio 13, Reading Bowery District 14, Wolverhampton Slade Rooms 15. Support: The Dirty Youth.

ISLE OF WIGHT FESTIVAL
Line-up: The Prodigy, You Me At Six, Billy Idol. Newport Seaclose Park June 12 – 15.

KORN
O2 Apollo Manchester July 15, London O2 Academy Brixton 16. Support: Snot.

MOTION CITY SOUNDTRACK
O2 Academy2 Birmingham May 3, London Camden KOKO 4. Support: The Xcerts.

THE MOVIELIFE
London Camden Electric Ballroom June 18, Manchester Academy II 20.

NASS FESTIVAL
Line-up: Enter Shikari. Bath & West Showground. July 10 – 12.

NEGATIVE PLANE / CRAVEN IDOL / WITCHSORROW
London Black Heart July 16.

NICKELBACK
Sheffield Motorpoint Arena November 13, Glasgow SSE Hydro 14, Newcastle Metro Radio Arena 16, Manchester Arena 17, Liverpool Echo Arena 19, Birmingham Genting Arena 21, Nottingham Capital FM Arena 22, London SSE Arena Wembley 24. Support: Monster Truck.

NOFX / ALKALINE TRIO
O2 Academy Birmingham June 27, O2 Academy Newcastle 30, O2 Academy Leeds July 3, London O2 Academy Brixton 4 – 5. Support: Lagwagon.

THE OFFSPRING
O2 Apollo Manchester August 25, London O2 Academy Brixton 26.

OPETH
London Palladium October 18.

THE PRODIGY
O2 Academy Newcastle May 4, Bridlington Spa 5, O2 Academy Birmingham 7, Cardiff Motorpoint Arena 8, Blackpool Empress Ballroom 9, Reading Rivermead 11, Brighton Centre 12, Bournemouth International Centre 14, London Alexandra Palace 15 – 16.

READING & LEEDS
Line-up: Metallica, Pierce The Veil, Refused, Limp Bizkit, Alexisonfire, Manchester Orchestra, Royal Blood, All Time Low, American Football, Bring Me The Horizon, Mastodon, Neck Deep, Panic! At The Disco, Slaves, We Are The Ocean, Marmozets, Cancer Bats, frnkiero andthe cellabration, Ghost B.C., Gojira, Modern Life Is War, The Menzingers, While She Sleeps, Frank Turner, Darlia, Lonely The Brave, Radkey, Ash, Simple Plan, New Found Glory, Bury Tomorrow. Reading Richfield Avenue and Leeds Bramham Park August 28 – 30.

ROLO TOMASSI
London Dalston Power Lunches June 1, London Camden Black Heart 2, London Stoke Newington Waiting Room 3, London Peckham Rye Wax 4. Support: Svalbard (June 1), Bastions (2), Employed To Serve (3), His & Hers (4).

SET IT OFF
London Underworld May 6, Manchester Sound Control 7, Sheffield Corporation 8, Birmingham Asylum II 9. Support: Decade, Brawlers.

SLAM DUNK
Line-up: You Me At Six, Taking Back Sunday, Architects, Lower Than Atlantis, The Wonder Years, Neck Deep, Finch, We Are The Ocean, Set It Off, Bayside, Knuckle Puck, Fireworks, Reel Big Fish, Millencolin, Goldfinger, Crossfaith, Gallows, H20, Comeback Kid, Bane, Don Broco, PVRIS, While She Sleeps, Beartooth, The Color Morale, The Bronx, Mariachi El Bronx, Trash Talk, Zebrahead, Baby Godzilla, ROAM, Cartel, As It Is, Moose Blood, Stick To Your Guns, Deez Nuts, Dead Harts, SHVPES, Rob Lynch, Patent Pending, Lightyear, Big D & The Kids Table, Transit, Such Gold, This Wild Life, Being As An Ocean, Aaron West & The Roaring Twenties, Wind In Sails, Fort Hope, Seaway, A Loss For Words, Emmure, Thy Art Is Murder, Only Rivals, Survay Says!. Leeds City Centre May 23, Hertfordshire Forum 24, Wolverhampton City Centre 25.

SOCIAL DISTORTION
London O2 Shepherd's Bush Empire May 3. Support: Jessica Hernandex & The Deltas, Jonny Two Bags.

THE SWELLERS
Manchester Sound Control April 22, Glasgow Audio 23, Leeds Key Club 24, London Tufnell Park Dome 27, Brighton Hope 28. Support: Only Rivals.

THEORY OF A DEADMAN
Bristol Bierkeller April 23, Sheffield Leadmill 24, O2 ABC Glasgow 26, Manchester Academy II 27, Birmingham Library @ Institute 28, London King's Cross Scala 30. Support: Beasts.

TITLE FIGHT
Bristol Thekla May 2, Leeds Outbreak Festival 3, Glasgow Classic Grand 4, London Tufnell Park Dome 6.

TRASH TALK / BEING AS AN OCEAN
Glasgow Cathouse May 5, London ULU 6. Support: Deez Nuts, Stick To Your Guns.

TREMONTI
O2 ABC Glasgow June 15.

TURBOWOLF
Bristol Marble Factory April 22. Support: Dolomite Minor.

TWIN ATLANTIC
Manchester Albert Hall May 5, London O2 Academy Brixton 7, O2 Academy Birmingham 8, Glasgow SSE Hydro 9. Support: Lonely The Brave, Eliza And The Bear.

WE ARE HARLOT
Glasgow Cathouse June 16, London O2 Academy Islington 17.

WE ARE THE OCEAN
Milton Keynes Craufurd Arms May 16, Cambridge Portland 17, Liverpool Arts Club 18, Nottingham Red Room, Plymouth Underground 20.

WHILE SHE SLEEPS / CANCER BATS
Birmingham Institute April 22, Manchester Ritz 23, Norwich UEA 24, Newcastle University 28, O2 ABC Glasgow 29, London Kentish Town Forum 30. Support: Hundredth, Oathbreaker.

WILL HAVEN
Manchester Sound Control May 24, York Duchess 25, O2 ABC2 Glasgow 26, O2 Academy2 Newcastle 27, Nottingham Rock City Basement 28, Bristol Temples Festival 29. Support: Raging Speedhorn, Palm Reader.

WILLIAM CONTROL
Newcastle Globe April 22, London Boston Music Rooms 24, Manchester Satan's Hollow 25, Sheffield South Sea Live 27, Southampton Joiners 28. Support: Ashestoangels.

YOUNG GUNS
Guildford Boileroom May 29, Chester Live Rooms 30, Carlisle Brickyard 31, Peterborough Cresset June 1, Wolverhampton Wulfrun Hall 3, Cardiff Y Plas 4, Manchester Academy II 5, Norwich Waterfront 6, London King's Cross Scala 8, Glasgow Garage 9, Sheffield Plug 10. Support: Blitz Kids, Nothing But Thieves.

THE XCERTS
Northampton Roadmender April 22, Exeter Cavern 23. Support: Heyrocco.



MY FIRST GIG

FOO FIGHTERS, WEMBLEY ARENA, LONDON, 2002

PATTY WALTERS, AS IT IS



"I COULDN'T say my *actual* first gig because my parents were taking me to shows before I can even remember. We'd go and see artists like B.B. King and Mark Knopfler, but the first one *I* wanted to go to was Foo Fighters.

"I was probably around 11 years old, my dad took me, and it was when they were touring the One By One album. I was a huge Foo Fighters fan, I watched Kerrang! TV all the time and I was always excited when one of their videos came on. I was excited for *weeks* leading up to the gig. I'd been to big venues like that before, so that was nothing new, but the kind of people there made it a wholly different experience. It was like the rules didn't apply, I loved how rowdy it was, and outside there was a queue of people for *miles* wearing black T-shirts, and it was everything I could ever have dreamed it would be.

"Even now I vividly remember that they opened with All My Life and the massive banner suddenly unfurled as they kicked into it, and I'll never forget how cool that

"I LEFT THE VENUE ADDICTED TO GIGS!"

was! Learn To Fly was amazing, too, and Everlong. Dave Grohl was playing that see-through guitar he had at the time, which was just the coolest thing.

"Even though we were up in the nosebleed seats, way off to the side, the sound and production were incredible, and I was headbanging the whole way through! I remember watching the moshers and people crowd-surfing, which was a totally new thing to me and, at the time, looked kind of scary, but I knew I wanted to try it! At the end when we were leaving, everyone seemed to be talking as loud as the show had been, and I couldn't wait to go to another one, I was addicted at that point! Both me and my dad got T-shirts, and I don't think I have mine any more, which makes me so sad!"

COMING SOON: System Of A Down, Converge and Therapy?

WORDS: DAN SLESSOR

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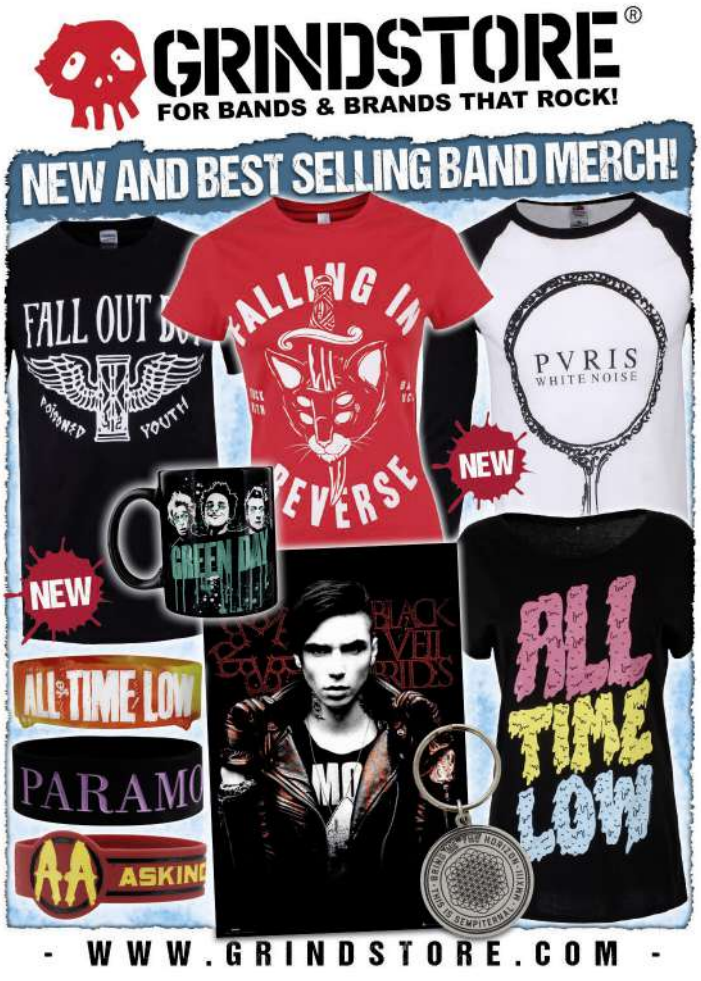
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recycle

THE ALL-NEW ULTIMATE ROCKSTAR TEST

THIS WEEK: KAT BJELLAND, BABES IN TOYLAND

Babes In Toyland were one of the most raging alt.rock bands of the '90s. They're back for a UK reunion tour next month. Let's see if Kat still has claws…

ON ROCK'N'ROLL...

HAVE YOU EVER THROWN A ROCKSTAR DIVA TANTRUM?
"I did about $5,000 worth of damage to a dressing room. I nailed sandwiches to the wall and broke the lights, then I jumped up on Alice In Chains' tour bus like a crazy monkey, trying to rip the windscreen wipers off. I think I punched Layne [Staley, late AIC frontman] in the stomach as well. It was at some festival with a load of bands, and the thing that sparked it off was that all the other bands had regular Coke, but we had Diet Coke because we were girls."



HAVE YOU EVER BEEN BLAMED FOR STARTING A FASHION TREND?
"Yeah, [doll-ish grunge look] 'kinderwhore'! Those were the clothes I'd wear on the street. All of a sudden it became a costume and people were dressing the same way. I felt like a caricature."

WHAT'S THE MOST CHAOTIC SHOW YOU EVER PLAYED?
"Once we decided to take mushrooms at a show. Most of the crowd left, but there were, like, 10 people at the front digging it. We got to bartend after the show as well. I'm *pretty sure* it was a chaotic show, but I don't remember much about it!"
BABES IN TOYLAND: FUN GALS

ON YOUR OWN MUSIC...

WHICH BABES IN TOYLAND SONG FEATURES ON THE 1991: THE YEAR PUNK BROKE DOCUMENTARY?
"Is it Dust Cake Boy live from Reading Festival? I met Kurt Cobain there for the first time, but the day was kind of a fiasco.



I took a black cab and I was late and the cab had to speed past all these other cars on the grass verge. I got there 20 minutes before we went on and I was *so* scared!"
TRY GETTING A CAB HOME AFTER…



WHICH ALBUM LINKS YOURSELF, PETER STEELE, DAVE MUSTAINE AND BUZZ OSBOURNE?
"Oh, Songs Of The Witchblade. It was a soundtrack to the comic book Witchblade, and I tried to follow the storyline and cast musicians as various characters. It was really hard!"
ESPECIALLY WITH THAT LOT, EH?

COMPLETE THE NEXT LINE: '*I VACUUMED OUT MY HEAD / JUMPING FROM BED TO BED…*'
"Goddammit! I was playing this yesterday. It's Handsome And Gretel, but I can't remember it without my guitar in my hands! '*Na na na na na, you fucking bitch / You c**thole bitch*'?
CHARMING, BUT WRONG VERSE. IT WAS, '*MY NAME IS GRETEL / A SOUL OF METAL*'

ON THE HYPOTHETICAL...

IF YOU COULD HAVE A CONVERSATION WITH ANYONE FROM HISTORY, WHO WOULD IT BE?
"The inventor Nikola Tesla. He was a genius and everything he did blew my mind. I like electrical things. I'm fascinated with the whole concept, it's like harnessing magic!"

IF YOU DIED TOMORROW, WHO WOULD YOU GET FOR YOUR ULTIMATE AFTERLIFE JAM BAND?
"I'd put Kurt in there for sure, and Layne Staley. I'd need a rhythm section, but those are the two I think of straight away."

YOUR FIRST ALBUM WAS CALLED SPANKING MACHINE. BUT WHO WOULD YOU PUT IN ONE?
"Is it a painful thing or a pleasurable thing? I should probably put myself in first to test it, but then I'd probably throw Courtney Love in there. I think she deserves a spanking."
SHE SEEMS LIKE SHE'D SPANK BACK. GOOD LUCK…



SPIRITUAL HEADMELTER...

WHAT HAPPENS AFTER WE DIE?
"I wish I knew that. I like Buddhism, so I'd hope we get reincarnated. I don't practise anything, but I like reading about theology. I go back and forth, like half the time I believe there's something, and half the time I think we just go in the ground or get burned up."
WE'LL PUT YOU DOWN AS 'UNDECIDED', THEN…

"I NAILED SANDWICHES TO A DRESSING ROOM WALL..."

KAT SCORED 79%

From punching grunge icons to directing Megadeth in a concept album about a magic gauntlet, Kat has been there, done that and probably burned the T-shirt. With Babes In Toyland she helped inspire the Riot grrrl movement and the kinderwhore look – not that she's keen to claim ownership. Still, anyone who nails sandwiches to the wall in a rage is a rockstar in our book.

THE LEADERBOARD!

WHO TO BEAT IN 2015!



LEMMY, MOTÖRHEAD 99%

ICE-T, BODY COUNT 97%

ALICE COOPER 95%



ALEX GASKARTH, ALL TIME LOW 55%

WORDS: PAUL TRAVERS

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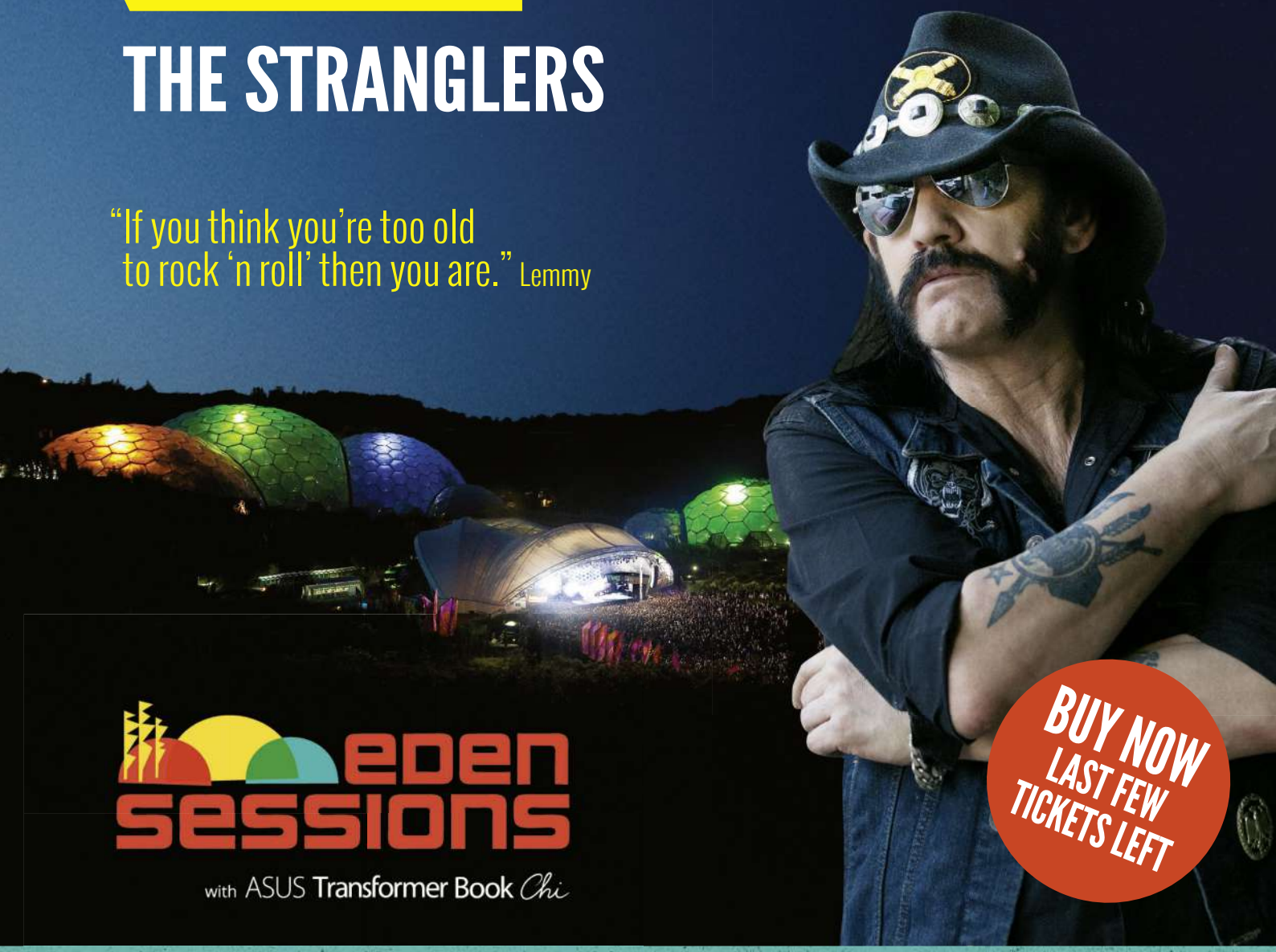
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